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ABSTRACT

Adult Basic Education for American Indians can most effectively be achieved through their art and culture. To highlight the desire of the Indian to be regarded in his own cultural setting, this document offers various ideas and expressions of noted American Indians who were participants at the 1970 ABE Institute for Teachers of American Indians held at Oregon College of Education. The material in the document was obtained by taping the responses of participants at this institute. Titles of the speeches are: Honoring the Art and Culture of the People, Montana H. Rickards; The Man in Northwest Indian Culture, William Minthorn (Black Hawk); The American Indian Woman in Tribal Life, Vivian Minthorn; Foods and Home Customs of the Northwest Indian, Vivian and William Minthorn; Trends in American Indian Education, Wallace H. Hanley; Some History of the Navajo People, and Teaching the Navajo Language, Teddy Draper; Demonstration in Navajo Weaving with a Small Loom, Lucy Draper; A Trader Looks at American Indian Arts and Crafts, William Manspeaker; The Plains Indians, The Kiowa, Spencer Sahmaunt, and The Arkansas Cherokee, Ken Owens. The document concludes with notes on the authors, a list of American Indian Museums, and a 10-page bibliography. (BP)

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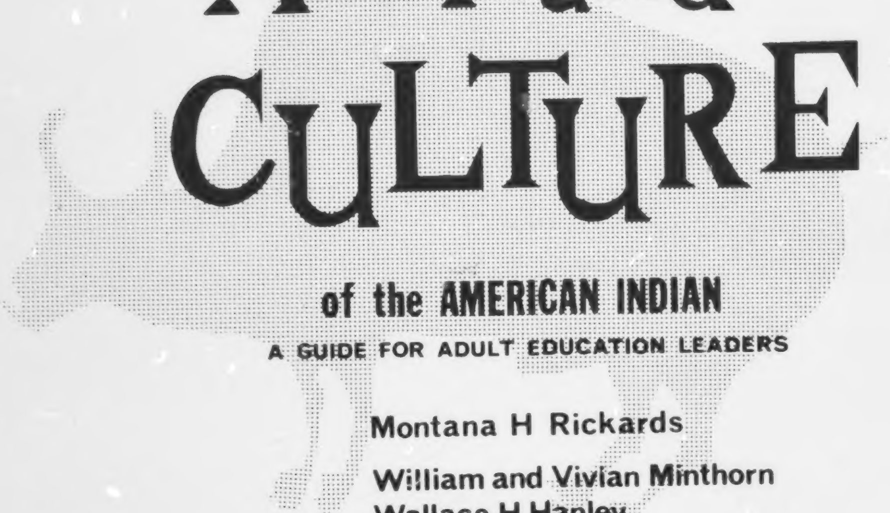


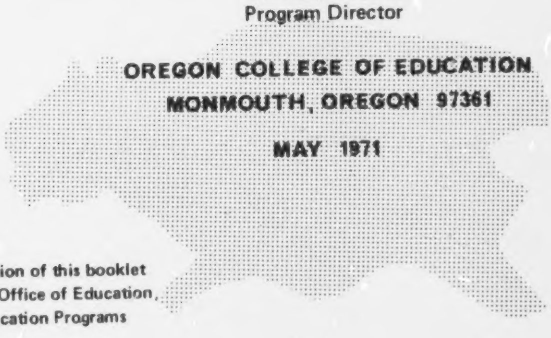
ART and CULTURE

of the AMERICAN INDIAN

A GUIDE FOR ADULT EDUCATION LEADERS

Montana H Rickards

William and Vivian Minthorn
Wallace H Hanley
Teddy Draper
Lucy R Draper
Lucy F Wellito
Clara B Kinney
Spencer Sahmaunt
William Manspeaker
Ken Owens



FACILITY FOR ADULT BASIC EDUCATION

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OREGON COLLEGE OF EDUCATION
MONMOUTH, OREGON 97361

MAY 1971

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PREFACE

This is the third publication of the Facility for Adult Basic Education at Oregon College of Education, and like the past two, concerns itself with material useful to Adult Basic Education teachers who teach the American Indian. The material as presented was obtained by taping the responses of participants at the 1970 ABE Institute for Teachers of American Indians held at Oregon College of Education. The people speak for themselves, and the words come ringing through far better if they say it as they feel it.

It is with a good deal of gratitude that special mention be made to Mr. Paul Delker and Mr. Bayard Clark of the U. S. Office of Education, whose concern for the American Indian has been steadfast, and for the numerous Indian educators and tribal council leaders that have rendered support to Oregon College of Education's ABE program during the past three years.

Ronald L. Chatham
Ronald L. Chatham

Helen M. Redbird
Helen M. Redbird

The American Indian

A rock, a stone, a tree.
He stands motionless
Unhearing, unresponsive, inviolate.
Speak not to the rock
Speak not to the stone
Speak not to the tree.
He stands motionless
Unhearing, unresponsive, inviolate.
There is more to tell of him;
Surely there is more to tell
Speak not to the stone.

Montana H. Rickards

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INTRODUCTION

As we discuss the art and culture of the Native American, the American Indian, we realize very quickly that we are in an area of cultural values. We also realize that each tribe, each group, each nation has its own unique set of cultural values, and we realize that among all the American Indian groupings some values are underlying, basic, strong, elastic, and enduring.

Indians themselves have stated that the most effective way they learn is through their arts and their culture. This was a strong expression at the Adult Basic Education meeting for Institute members at Phoenix in late February, 1971, when Geronima Montoya, Pueblo artist, spoke out for the retention of the arts and crafts in the ABE Program for the American Indian. Her statements were corroborated at the meeting by other Indians in attendance.

If these statements are to be heard, it means that in the Adult Basic Education Program for the American Indian, one important approach to learning will be through the Indian's own traditions, through his art and his culture.

The Indian's strength can be found in all of the performing arts: in dance, painting, crafts, and music.

If educators are to be successful in the education of the American Indian adult, it must be primarily on the Indian's terms rather than on the terms of the white man. It must be through a consideration of what the Indian himself considers of worth and of importance.

To highlight the desire of the Indian to be regarded in his own cultural setting, this book offers expressions from the Indians themselves. Represented here are the people from several tribes or nations who are either directly or indirectly associated with the ABE Institutes for the American Indian. Cherokee: Montana H. Rickards and Ken Owens. Cayuse: William Minthorn (Black Hawk). Tututni: Vivian Minthorn. Navajo: Wallace H. Hanley, Teddy Draper, Lucy Draper, Lucy Faye Wellito, and Clara B. Kinney. Kiowa: Spencer Sahmaunt. Oglala Sioux: Gilbert Walking Bull.

Montana Hopkins Rickards

GERONIMA MONTOYA

San Juan Pueblo Indian Artist-Educator

Geronima Montoya of Santa Fe, New Mexico, has been for over thirty years an Indian artist and educator. Her last six years have been spent in the Adult Education Program. "She motivates adults to participate and to perform together to produce positive results consistently." This is the kind of statement that is made of Mrs. Montoya to explain her effectiveness with the Indian people.

In the Northern Pueblo Agency, in 1970, she was the sole adult education teacher with the responsibility for providing instruction to approximately 1,500 adults. She has attended special adult basic education workshops in Norman, in Phoenix, in the San Felipe Pueblo and at the ABE Institute at Monmouth, Oregon.

Mrs. Montoya teaches at San Juan Pueblo, north of Santa Fe. San Juan has long been known for its crafts, especially for the beautiful red pottery, which may be plain, incised or carved. It is unique. The men of San Juan make baskets from the willows near the Rio Grande River. Other crafts are in weaving, carving, embroidery, painting and beadwork.

According to Mrs. Montoya, the people of San Juan organized a crafts group called the Oke Oweenge Crafts Cooperative. It had fifty members in 1970 who owned and operated the co-op. They not only supplemented their incomes with their craftsmanship, but, for some of the people, this represents the only income the family has. The co-op grew out of the Adult Education Program, and San Juan in 1970 was the only one of the Pueblos with an Adult Education Program. Subjects taught are those which the people request. Their main interest, however, is and has been the arts and crafts: leatherwork, beadwork, art, fabric, embroidery, pottery making, wood carving and sewing.

Fine workmanship is stressed in all the crafts at the San Juan Oke Oweenge Crafts Cooperative, but in the Adult Education Program the academic courses are also an important part of the curriculum. As a result of the outstanding work of the San Juan Pueblo, other Pueblos are now setting up their own programs. Some of these are Picuris, Nambe, San Ildefonso and Santa Clara.

San Juan is one of the nineteen Pueblos in New Mexico. Its language is Tewa. The San Juan Pueblo has a Governor and two Lieutenant Governors. The Casiques are the religious leaders for the Winter and Summer Clans. Ceremonial dances are the Harvest Dance, the Turtle Dance, the Basket Dance, the Deer Dance, the Butterfly Dance, the Buffalo Dance and the Eagle Dance.

This book on American Indian Art and Culture pays special tribute to Geronima Montoya and other Indians such as she who have as their mission the preservation and maintenance of the traditional American Indian arts.

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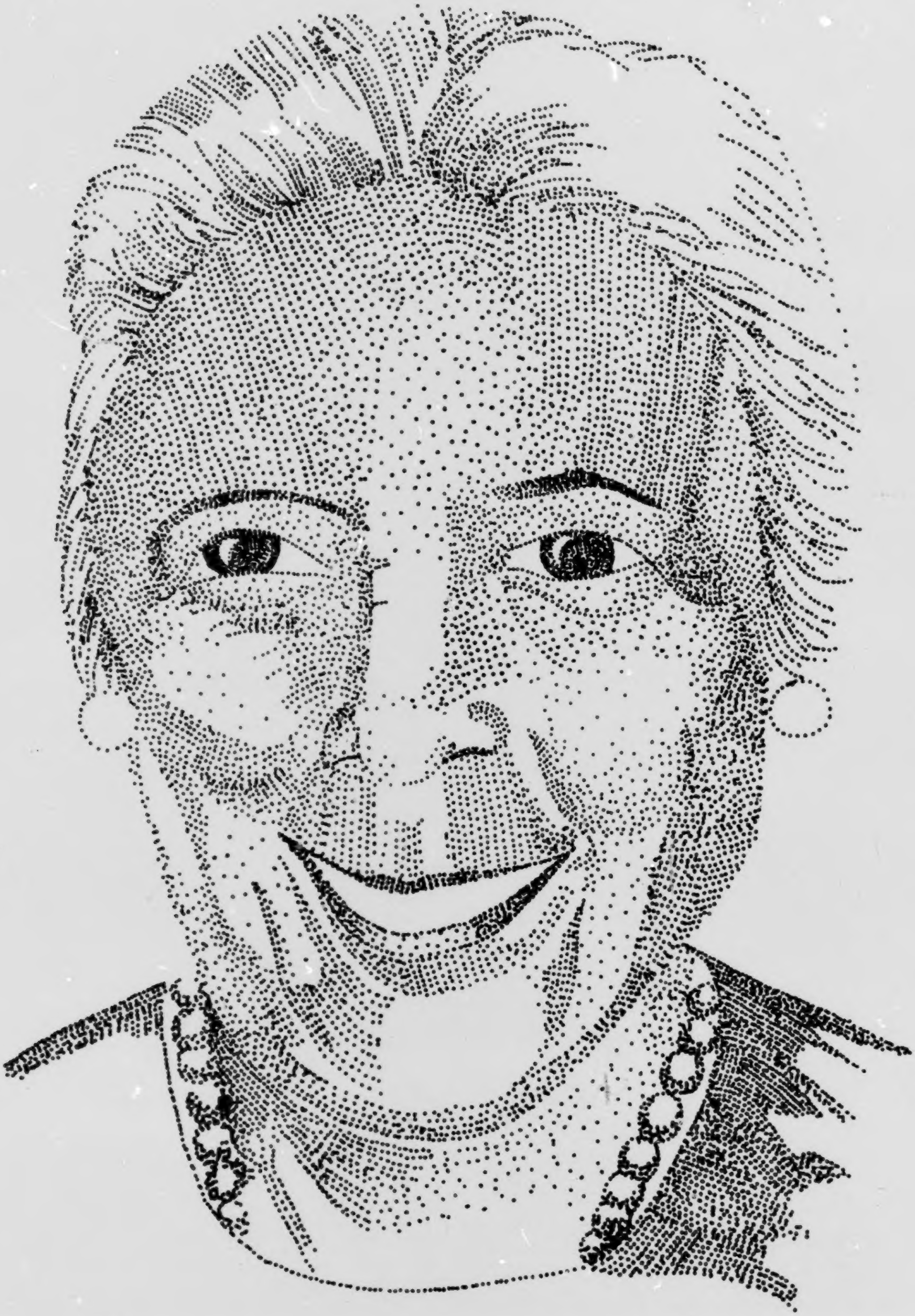


Geronima Montoya

HONORING THE ART AND CULTURE OF THE PEOPLE
(The American Indian)

Montana Hopkins Rickards

There is a great revival of interest in the Native American people, and this interest is reflected in American Indian art, music, dress, and literature. The Native American views himself proudly. He wants autonomy for decision making, a right which has long been denied him in his own land, his own country. He has returned to his "powwows," his ceremonials, his "gatherings," and his festivals with renewed pride. He wears his sacred vestments for his ceremonials and dances and sings the ancient songs.

Julia Seton says that every act of the Indian is an art expression, and art is an integral part of his daily life. She says, "He cannot separate his art from his living any more than he can his religion." The Indian's home and his clothing are synonomous with his music and his dance.

Seton speaks of the Indian's reserve and dignity which "endow him with a capacity for discipline and careful work." She says that the Indian has "a fine sense of line and rhythm" and he has an art which is "peculiarly his own." These statements are validated by some Indian artists, such as N. Scott Momaday, Kiowa, and Charles Loloma, Hopi artist, in Indian Voices, a report of the Princeton Convocation of American Indian Scholars in March, 1970.

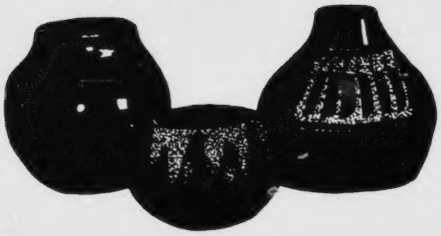
Seton's explanation of the meanings to be found in Indian art is important. "The animals are shown with their life lines showing; the pot or bowl has its voice or ring which may be good or bad and which is released when the pot is broken; the basket must have its circle of design unclosed, conceived of as a breathing space; the house must be sung and blessed into life; the sand painting must be ceremonially destroyed, or it will go on living."

Both men and women are artists, and in some Indian cultures, both art and dance are associated with the men. Some crafts are the work of both men and women. A good example is that of Julian and Maria Martinez, husband and wife Pueblo pottery team. Maria made the pots, designed and fashioned them, and Julian painted the designs on them. The two became famous for their work, especially for their black on black pots.

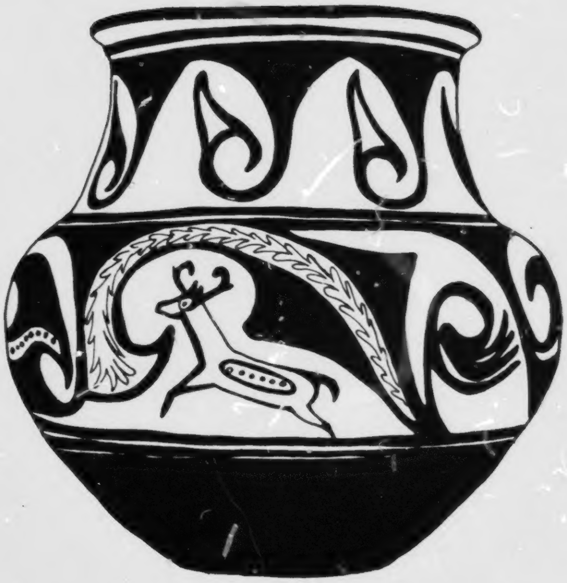
Driver says in Indians of North America that the Northwest Coast Indian men were the artists. Though the women were not so regarded, they still did some work in basketry, hats, blankets and dance costumes.

Vivian Minthorn, Tututni, a consultant for the ABE Institute at Oregon College of Education during the summer months of 1968 through 1970, explained how this cooperative effort works in her own family. Her husband, William Minthorn, Cayuse, does the research for the designs for their ceremonial regalia for dancing, and it is her job to execute the designs. This arrangement also seemed satisfactory for the Northwest Coast groupings when the male artist designed the pattern board, and the female followed it in the weaving of the Chilkat blanket.

In describing the Plains Indian group, Driver points out that the painting of the horses, man, buffalo, and some other animals was the work



San Ildefonso Pottery



Pottery of the Southwest, especially the San Ildefonso pottery, was made famous by Julian and Maria Martinez of San Ildefonso. Maria was given some pottery which had been in the family and stored away. It was old and beautiful. Since the women of the pueblo made the pottery for very practical reasons, Maria very early learned to make pots. Julian was gifted in art and design, and when they were married he put designs on the pots which Maria made. It was a most compatible arrangement. People became interested in their work; it began to sell. They were able to make a living and to set up a little shop; they taught the others in the Pueblo how to make pots. Maria became world famous.

The San Ildefonso pottery is "highly polished red and black ware with matte designs." The pottery from Santa Clara and San Ildefonso pueblos are identical in appearance. The quality varies according to the artist.

of the women. The women worked with porcupine quill embroidery before the event of the trading in beads and beadwork.

Howling Wolf was a Plains Indian Cheyenne warrior who interpreted his people in brilliantly colored pictures called "picture writing," and it is in such pictures that he "writes" the history of his people where the hunter, the warrior, the buffalo, the deer, and various ceremonials are featured in color. Petersen's graphic treatment of the artist in Howling Wolf covers mainly the period from the early 1800's to the 1960's.

The Southwest group was influenced by the Pueblo and the people of Mexico, and the geometric design is prevalent. The sand paintings are religious paintings associated with Pueblo art. They are "painted" in sand on the floor. The materials (the sand) come from nature: "sand or ocher, corn pollen, pulverized flower petals, and pulverized green leaves." The paintings are religious symbols and are offered in a prayerful ceremony. The Navajo use the sand painting in their religious ceremonies today.

Not always have the arts and crafts been included in the programs for Indian children in the Bureau of Indian Affairs schools. Some Indians say that they do not want the arts and crafts omitted from the school program. If they are, the Indian people feel that they will be robbed of their essence, a very real part of their religion and their culture. The same expression is prevalent today among Indians in regard to the Adult Basic Education Program. There is the persistent request that the arts and crafts be retained as an important part of the instruction and educational program for the adults.

Natalie Curtis in *The Indians' Book* says that the Indian's sense for form and color is inborn. "His art is not a luxury of the cultured few, but the unconscious striving of the many to make beautiful the things of daily living." Curtis found as she tried to record Indian songs early in this century that native Indian songs were not allowed in the government schools, and she was warned that if she recorded any Indian songs, she would have to do it secretly. This is what she did, for if a government official heard of it, she knew she would have to be put off the reservation. The Curtis book is useful today, and the songs from many tribes, recorded as they were sung by the Indians early in the century, can be sung either with piano accompaniment or the drum.

For a long time the indigenous music, poetry and legend of the American Indian was not only neglected, but an attempt was made by the government to obliterate it completely in order to form the Indian into the mold of the white man. In the summer of 1970, Senator Harris from Oklahoma brought up this cultural matter again in Congressional proceedings, pointing to the wrongs which the Indian has suffered in regard to his culture and his way of life. Miss Curtis in the early 1900's was so appalled by the situation that she appealed to President Roosevelt, and, as a result, he helped to promote a more liberal policy. Many of Miss Curtis's recommendations were put into effect. Afterwards, some Indians were given positions in art instruction in the schools which began to service Indians for the first time. Even so, the preservation of the art of the American Indian largely was ignored for a long period of time.

Curtis says of the Indian that he is at all times prayerful. Sacred to him is the hour of birth and the hour of death. In symbol and in ceremony, the Indian feels this reverence. "The prayer of the Indian is offered in many ways: by the ceremonial smoking of tobacco, which symbolizes the breath of life; by the scattering of holy corn-pollen, emblem of fruitfulness and productiveness or by the planting of plumed prayer sticks upon whose feathers is breathed the supplication to be wafted by the wind. Prayer is conveyed in the designs of woven fabrics, in beadwork, pottery, and decorations of all kinds, in dance, in ceremony, and in song." Curtis explains that to the Indian "song is the breath of the spirit that consecrates the acts of life," and to the Indian, "truth, tradition, history, and thought are preserved in ritual of poetry and song."

Indian art can be lost if it is not practiced, as shown by Driver. The Indians in western Washington, for example, were skilled in wood carving, and today this is almost a lost art. In Victoria, British Columbia, Indians are still working at the ancient craft of totem pole carving.

Garfield and Forrest in The Wolf and the Raven explain the totem poles of southeastern Alaska in photography. The totems have much history and legend back of them, and their grandeur fills the viewer with awe.

Driver attributes the interest in American Indian art today to the fact that in the 1920's art instruction was finally begun in the government schools, and because of this encouragement and sponsorship, some Indians today are able to make a living with their arts and crafts.

In the Southwest, art among the Indians has been influenced by both the Spanish and the Anglo. This influence is documented in Amsden's book, Navajo Weaving.

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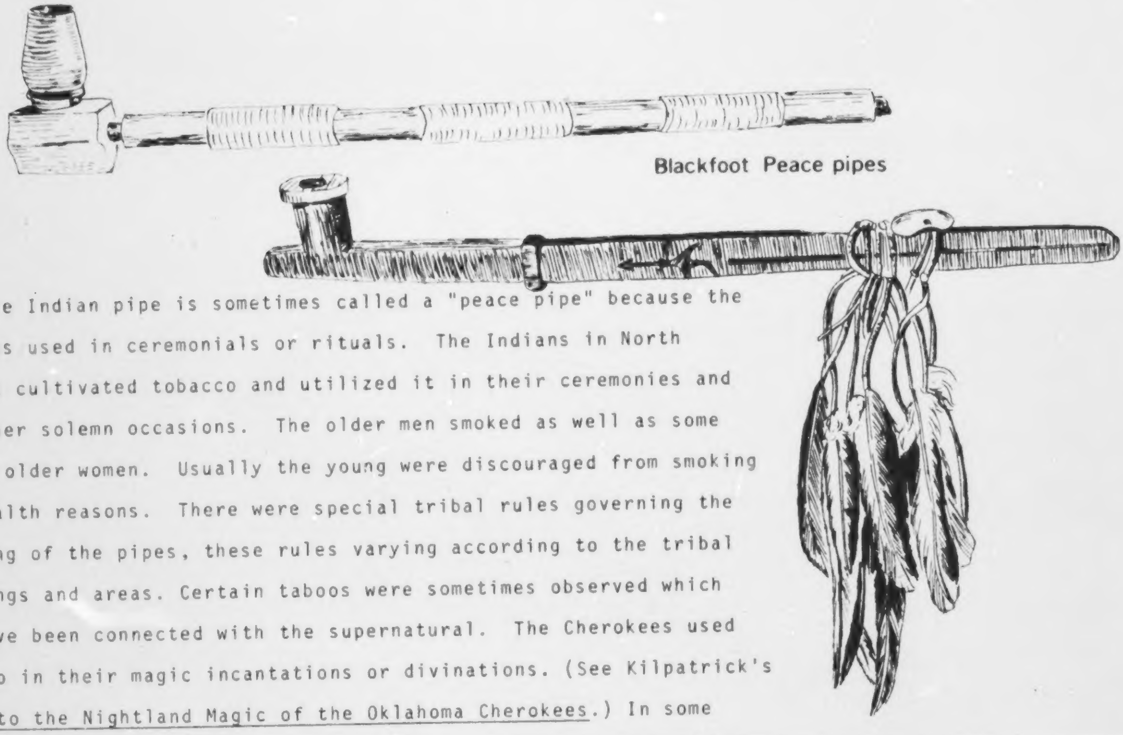
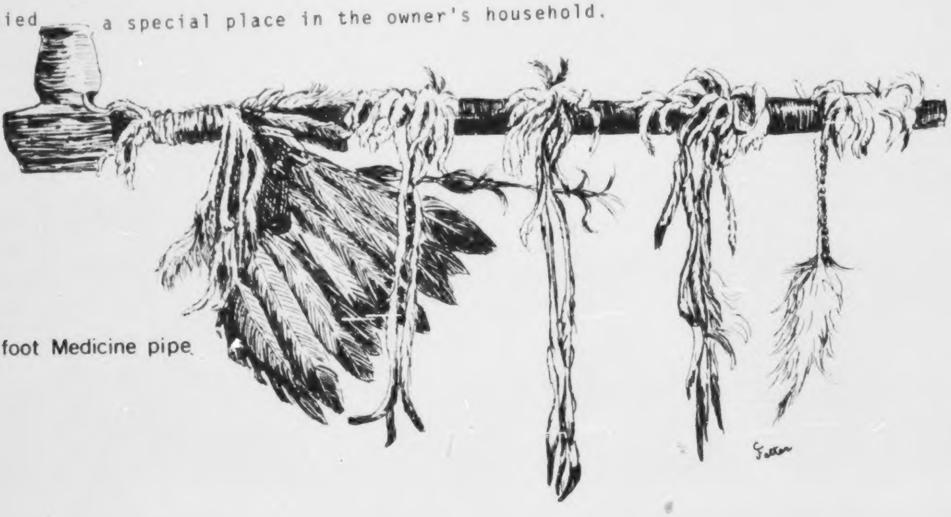


Blackfoot Peace pipes

The Indian pipe is sometimes called a "peace pipe" because the pipe was used in ceremonials or rituals. The Indians in North America cultivated tobacco and utilized it in their ceremonies and for other solemn occasions. The older men smoked as well as some of the older women. Usually the young were discouraged from smoking for health reasons. There were special tribal rules governing the handling of the pipes, these rules varying according to the tribal groupings and areas. Certain taboos were sometimes observed which may have been connected with the supernatural. The Cherokees used tobacco in their magic incantations or divinations. (See Kilpatrick's Run Into the Nightland Magic of the Oklahoma Cherokees.) In some tribes, the pipe was so sacred that it was customary to hold it in a level position as it passed from one smoker's hand to that of another. The pipe always had a revered position among the Indians, and it occupied a special place in the owner's household.



Blackfoot Medicine pipe

The Cherokees of North Carolina, the Seminoles of Florida, some of the tribes near the Great Lakes, and some other Eastern Indian groups are experimenting with new designs in clothing, especially with fabrics and ornamentation. The buckskin dress of the Plains Indian women has long been a favorite costume, but it is giving way (perhaps due to the scarcity of deerskin) to other types of dress with the newer fabrics becoming predominent. Still, the Indian design is an important part of the dress. An example of this is the Northwest "wing dress" worn by the Warm Springs ladies, the Yakima, the Umatilla and others. Much experimentation is in progress with dress at this time. The wing dress still has its beaded belt. With it are worn beaded moccasins, beaded leggings, beaded necklaces and bands and other ornamentation for the hair. Indian women, according to Vivian Minthorn, take pride in their "individual" designs in beadwork, and each article of clothing has a meaning, for much of the dress regalia is sacred. An example was given by Lewis Alexander, Creek-Seminole, at the 1970 ABE Institute at Monmouth, Oregon. He explained each item in his ceremonial dance regalia and explained the dances of his people to the ABE participants.

Curtis says that Indian poetry and Indian art are expressed in symbol. One word in Indian poetry "may be the symbol of a complete idea that in English would need a whole sentence for its expression." Rhythm in Indian music is highly developed, and in a natural setting Indian music is said to be symphonic with nature. Miss Curtis explains that: "No civilized music has such complex, elaborate, and changing rhythm as has the music of the American Indian." Her book is having a revival among those who work with the Indians today. One can see how different the music is according to tribe. The Indian's music is for the singer. Musicians and drummers are called singers. Curtis describes the voices of the men of the Lakes and the Plains as a "falsetto tenor to a bass." Songs often begin with high quavering tones that gradually descend and end with low phrases that break off or die away on open vowel syllables. These sounds are said to be consistent with the sounds of nature and the cries of animals.

Curtis describes the song of the Pueblo men as "a strong, clear outpouring of full lungs while the note of the ceremonial chant is deep and solemn." The women of the Southwest have high and flute-like voices.

Indians are singers, and if anyone should doubt this, listen to Buffy St. Marie and Johnny Cash, popular singers (Cree and Cherokee), Mrs. Cecil E. James, Choctaw, the wife of one of the participants at the 1970 ABE Institute, and Ken Owens, an Arkansas Cherokee, also a participant in 1969.

Gilbert Walking Bull, from Pine Ridge, South Dakota, is an Oglala Sioux. He illustrates in his singing the range of voice, from the falsetto tenor to bass that Curtis mentioned. Mr. Walking Bull sings the traditional songs of the Oglalas and composes, and scores songs of his own in the modern trend of the ballad. He is the great grandson of Sitting Bull.

Miss Curtis calls Indian music the distinctly native American music, the expression of the soul of the people indigenous to the continent. The music has a spiritual quality, and it is imbued with the Indian's recognition of spirit in all forms of life, recognition of an omnipotent and pervading divine power that is both spiritual and impersonal.

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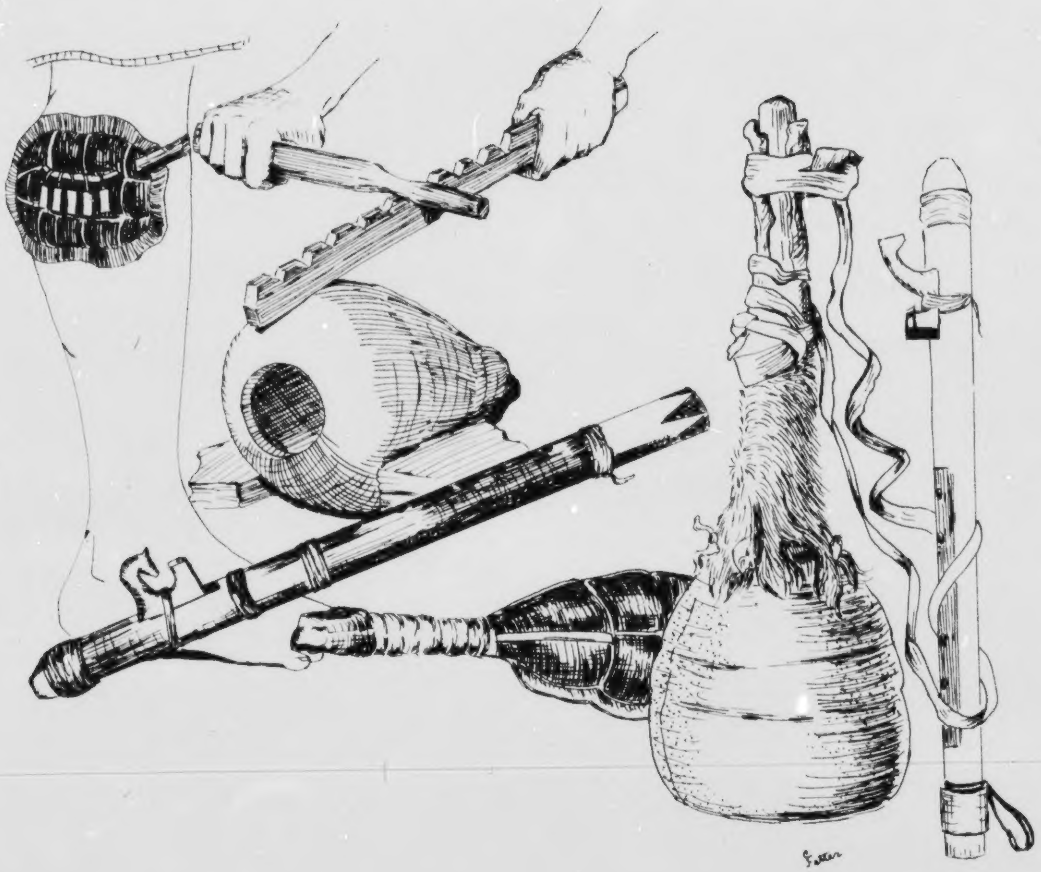

The Oglala Sioux have as part of their heritage a wealth in song. Some of the music is recorded in The Indians' Book by Natalie Curtis. Gilbert Walking Bull, an Oglala Sioux, has recorded an Oglala love song for this book. Many musical instruments were made and used by various tribes, but of primary importance was the drum. Mr. Walking Bull uses both the drum and the guitar as musical instruments. He is a singer both in the Sioux and English languages.

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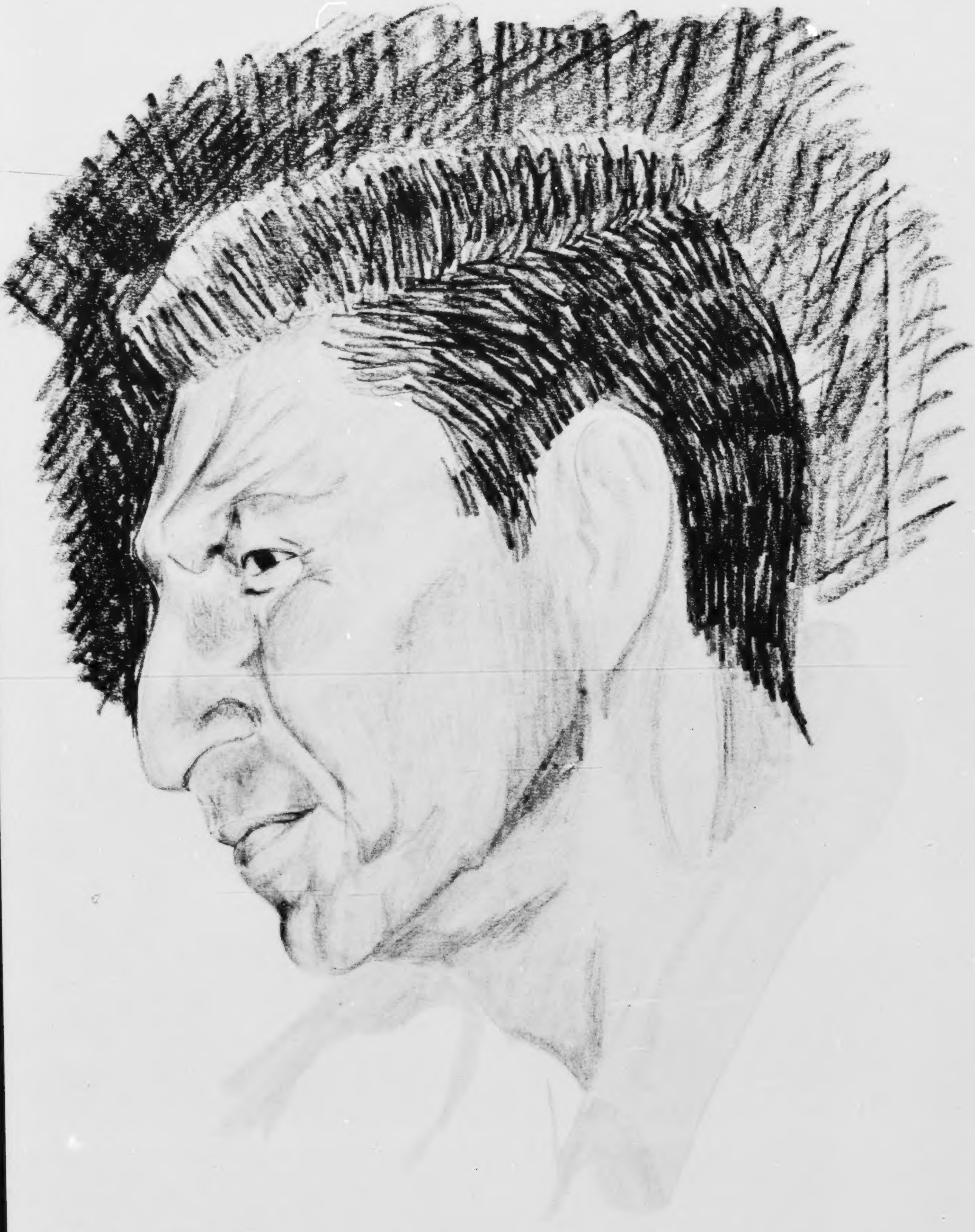

ilbert Walking Bull, Oglala Sioux

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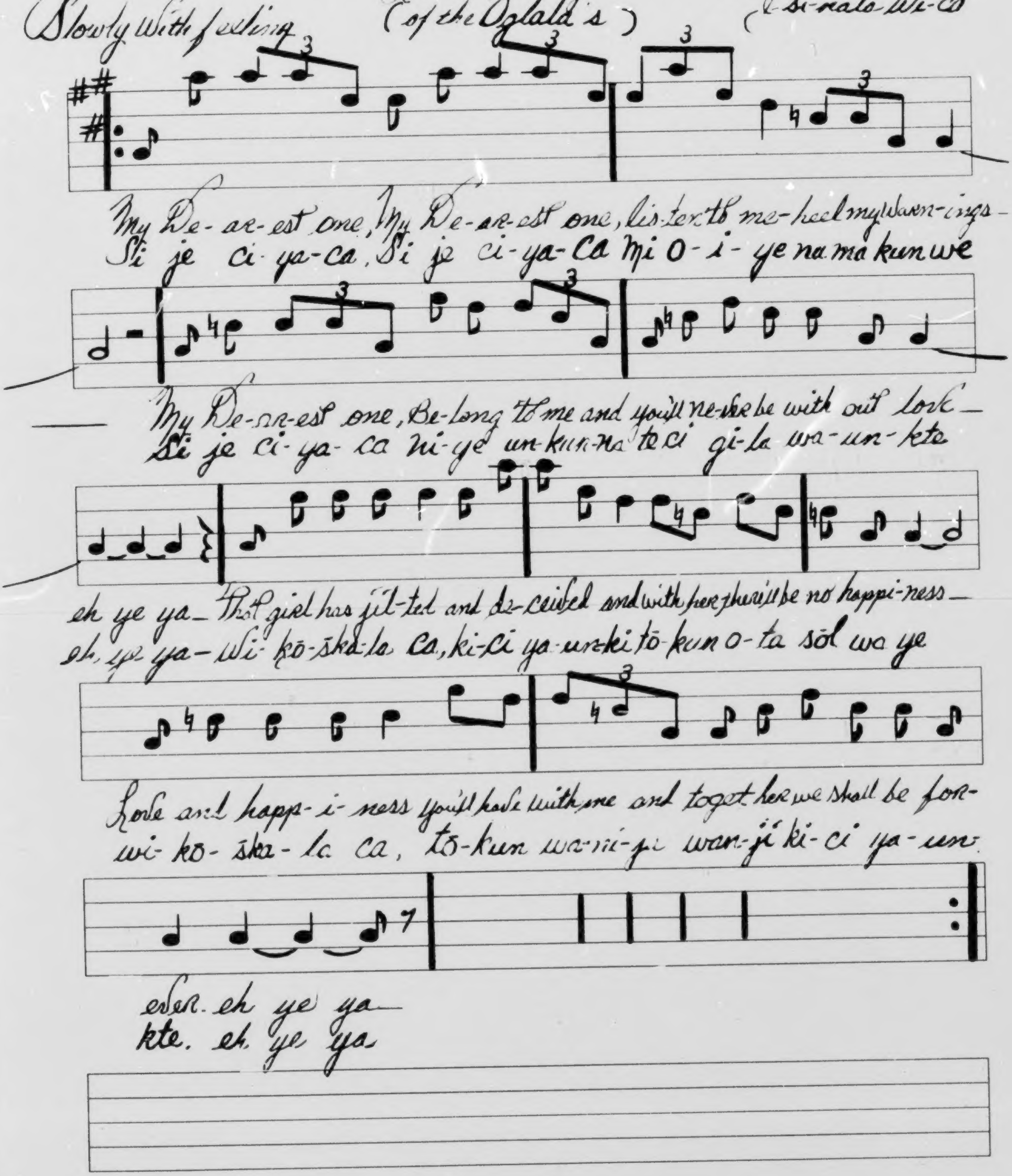
Love Song
(of the Oglala's)

Gil Walking Bull
(I-si-nala Wi-co

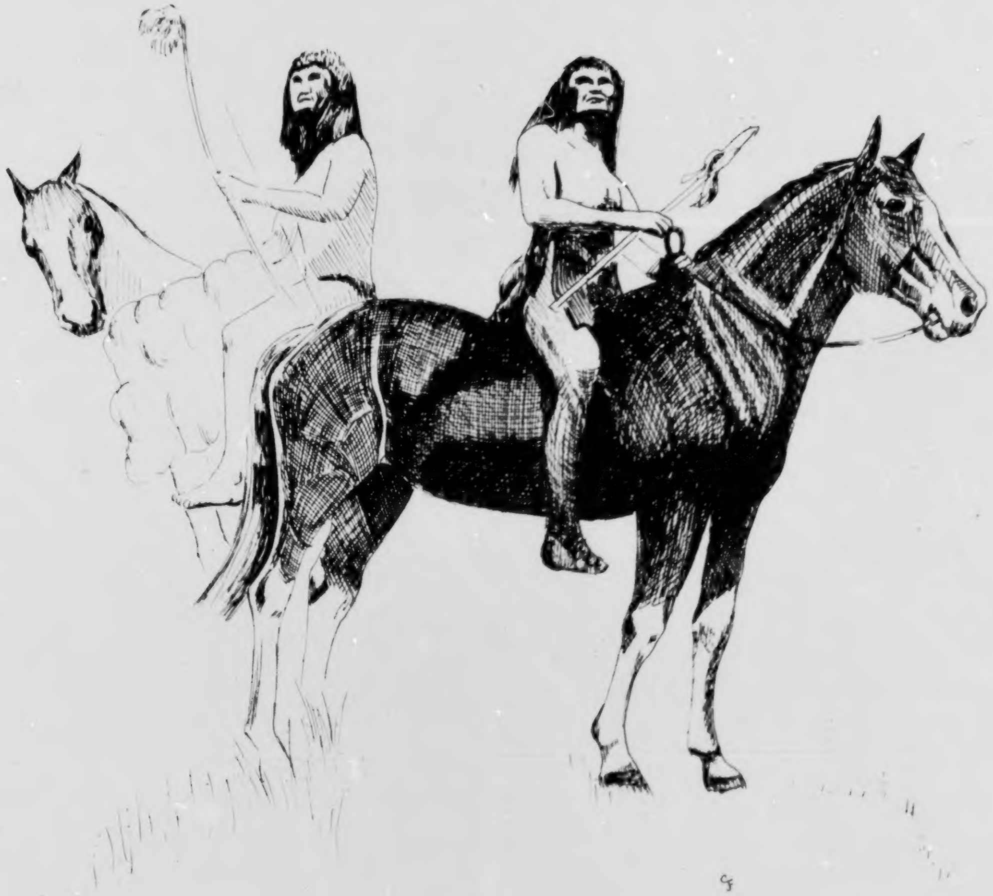

Slowly With feeling
3
My De-ar-est one, My De-ar-est one, lis-ten to me-heed my warn-ings-
Si je ci-ya-ca, Si je ci-ya-ca Mi o-i-ye na ma kun we
My De-ar-est one, Be-long to me and you'll ne-ver be with out love_
Si je ci-ya-ca ni-ye un-kun-na te ci gi-la wa-un-kte
eh ye ya_ That girl has jil-ted and de-ceived and with her there'll be no happi-ness_
eh, ye ya- Wi-kō-ška-la ca, ki-ci ya-un-ki tō-kun o-ta sōl wa ye
Love and happ-i-ness you'll have with me and toget-her we shall be for-
wi-ko-ška-la ca, tō-kun wa-ni-ci wan-ji ki-ci ya-un-
ever. eh ye ya_
kte. eh ye ya

The Warm Springs singers on the reservation at the community center in the summer of 1970 illustrated this unique quality of expression for ABE participants. The dancers danced the ancient ceremonial dances of the Warm Springs, the Wasco, and the Paiute Indians.

The interest in Indian arts today, the revival in interest in that which is native America, is both positive and beautiful. Much can be gained in the study of Native American philosophy, music, art, and poetry. Perhaps the Anglo-American is closer to the American Indian today than ever before, especially in view of the polluted land and the need for all of us to save the land--to try to gain back in some way the severe losses before it is too late. The American Indian had much to teach the white man if the white man had cared to listen, for the Indian's life and thought is in tune with nature and natural law.

Indian manhood is called "reserved, poised, courageous, enduring." The Indian is understood to be a master of eloquence and silence. He is a person of natural creative genius. It is hard for us to realize that there was a time when it was government policy to abolish the Indian's tribal relations, his native religion, his customs, art, language, and dress--a kind of racial suicide. In the 1860's and 70's, Mclaughlin, an Indian agent for the government with the Standing Rock Sioux, bore witness to this systematic abolition of Indian custom. He deplored it.

There is tremendous power in the Indian. One senses the power in the Indian's presence, and this is no fiction nor myth. Indians are powerful leaders, given the opportunity. This potential for leadership has never been recognized by the Anglo, nor has he permitted it to develop. Is he afraid of it? If so, what a loss to the nation! If Indians



Oglala Sioux

Out of South Dakota came a warrior
Out of South Dakota came a man
Out of South Dakota came a warrior
Oglala Sioux - Walking Bull

Music was his form of salutation
Music was his message all around
Music was his strength and heart together
Oglala Sioux - Walking Bull

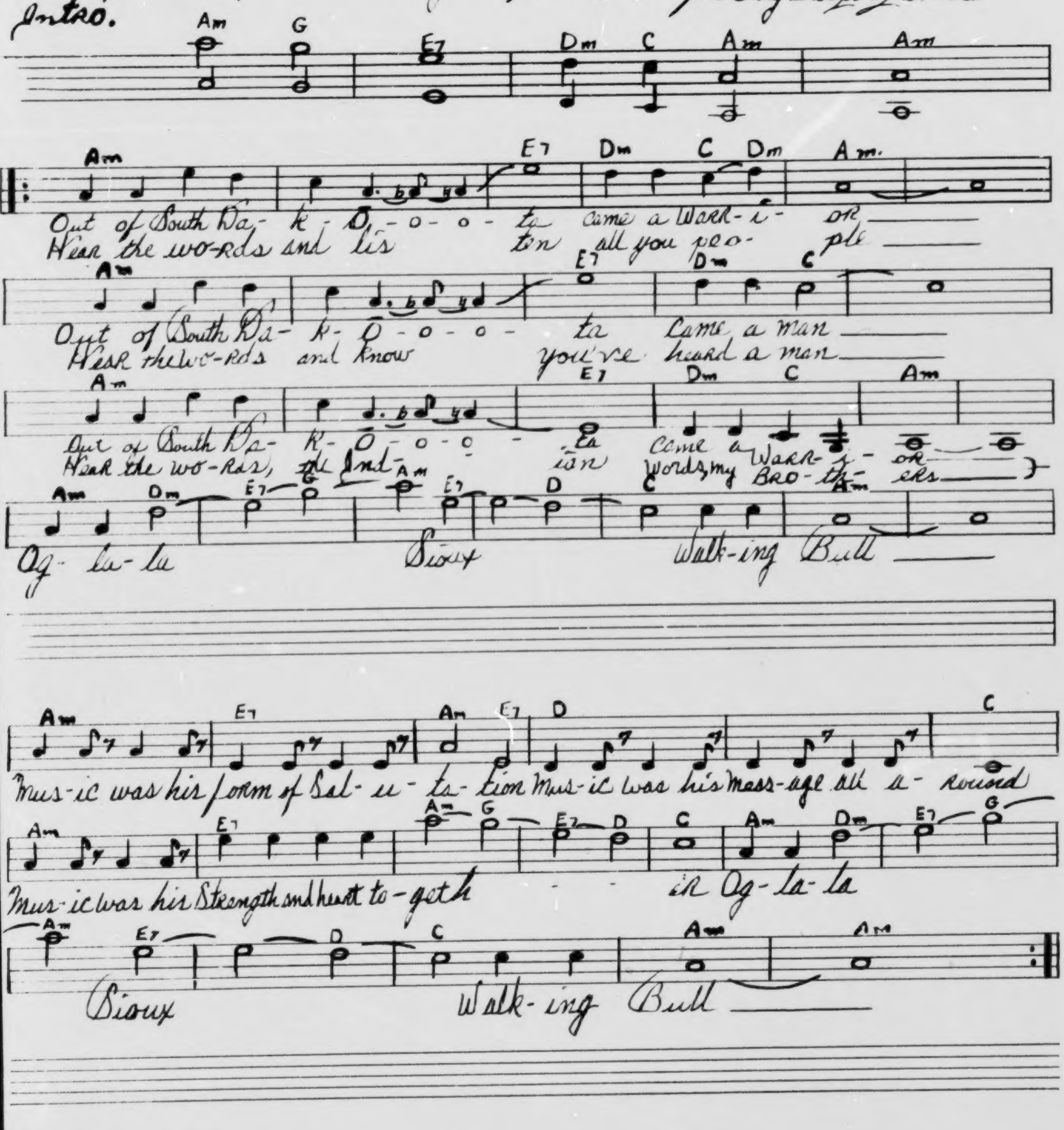
Hear the words and listen all you people
hear the words and know you've heard a man
Hear the words, the Indian words, my brothers
Oglala Sioux - Walking Bull

Montana H. Rickards

Moderately With expression

Oglala Sioux

Words by Montana H. Rickards
Music by Gil W. J. Bull


Intro.
Out of South Da - k - O - o - o - ta came a Warr - i - or
Hear the wo-rds and lis - ten all you peo - ple
Out of South Da - k - O - o - o - ta came a man
Hear the wo-rds and know you've heard a man
Out of South Da - k - O - o - o - ta came a warr - i - or
Hear the wo-rds, the Ind - ian words, my bro - th - ers
Og - la - la Sioux Walk-ing Bull
Mus - ic was his form of Sal - u - ta - tion Mus - ic was his mess - age all a - round
Mus - ic was his strength and heart to - geth - er Og - la - la
Sioux Walk-ing Bull

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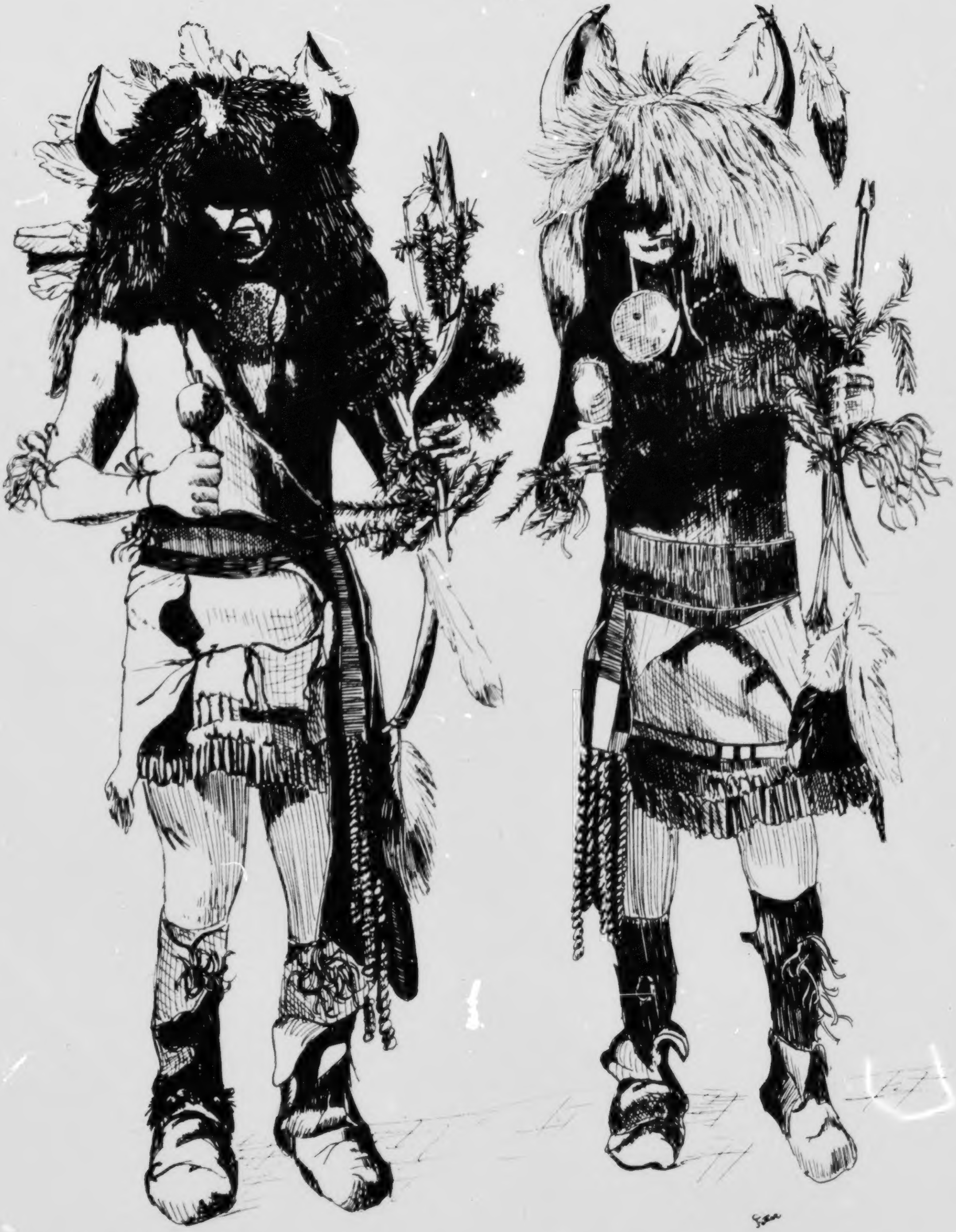

Buffalo Dancers · Tesuque

were truly free of suppression, they would be recognized "chiefs" in terms of leadership. This power could be seen at the NEA National Conference on Human Relations at Warm Springs. The Indian delegation was strong in leadership. Two such people are Rupert Costo (Cahuilla), president of the American Indian Historical Society, and Dr. Helen Redbird (Cherokee), divisional chairman of sociology and anthropology at Oregon College of Education. These are American Indians. They are powerful thinkers, and they are "doers."

My experience teaching Creek Indian children in Oklahoma near Holdenville, when I first began to teach, showed me the tremendous strength, power, and talent of the young Indian. The American Indian is a natural leader. I have talked with some of my Indian friends about this, and I believe that it is the system of education which Indian children receive from their own people at a very early age. The children learn because they are permitted the freedom, or they are given the encouragement to learn. In the traditional Indian way, they are taught by the grandparents, for the old have the wisdom, the perspective, and they can pass on the traditions by word of mouth. They have the patience to do this. There are uncles to serve as models for the boys. Children may be under the tutelage of an aunt or uncle until the age of ten or twelve. The children learn, and the teaching is in the oral tradition. They learn from the elders. A good example of this is the family of Maggie Jim, a Yakima lady who lives near Celilo, a few miles from The Dalles, Oregon. Maggie takes her children with her wherever she goes to give them "learning experience." This is how they grow to learn the customs of the people and the ways of the white culture. Her daughter, Karen Jim, Miss Yakima Nation of 1970 and Miss National Congress of American Indians, 1970-71, also has this same point of view. "I take my sisters with me so that they will learn," she says. It is a kind of sharing of the knowledge.

The children in the Indian way have tender care; they are honored, and they are free. At a given age, with responsible elders, they learn responsibility. In the Indian way, the elders refrain from hitting or striking the children. They respect the children, and the young ones grow strong. They gain in power as they learn to respect nature and living things. They learn to be at home in nature.

In some of the religious teachings of the Indians, the sun is the father; the earth is the mother. There is a sacredness in Nature. One does not desecrate one's mother. The value systems of the Indian and the non-Indian are different as will be pointed out in the Friesen and Lyon study which follows later. We are beginning to see now how the Indian expresses himself in writing in Momaday's The Way to Rainy Mountain (1969), the story of the Kiowa migration and a retelling of Kiowa legends. Momaday's The House of Dawn (1968) is the story of the conflict of old and new cultural values in the life of a young Southwest American Indian home from war.

Always before the Indian's traditional expression was primarily an oral one. Today the Indian speaks to us in writing, and we hear about the Indian through the Indian, not through the Anglo historian nor the Anglo anthropologist.

There are many American Indian nations, many tribes, many clans, all with their degrees of difference. Murdock lists 253 groups. There are

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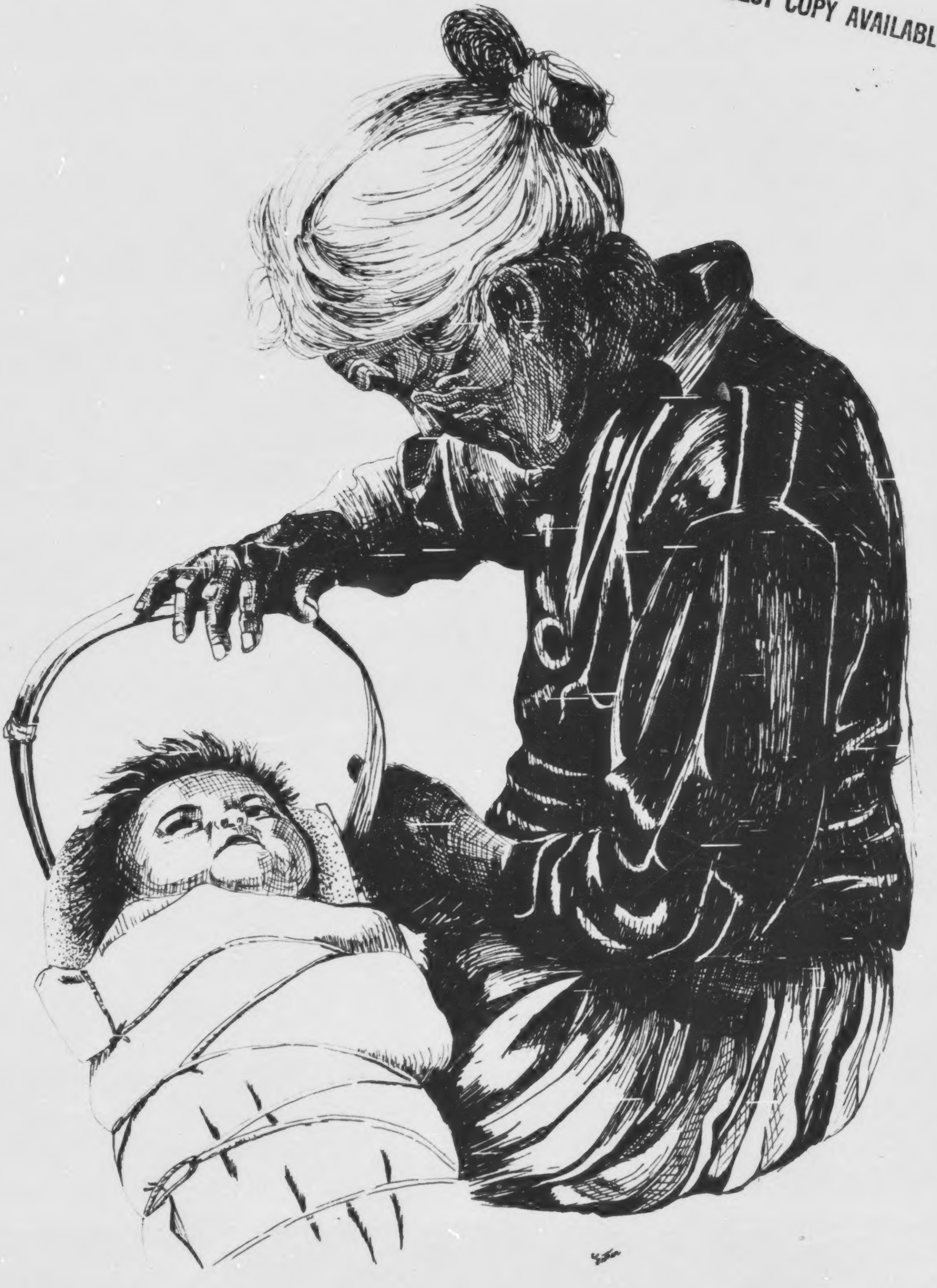

Children learn in the oral tradition

many American Indian languages, and some of these are being taught in the colleges and universities in the United States. As to be expected, the languages are being initiated where there is a heavy population of American Indians or where there is significant scholarly interest in the languages of the Native Americans.

Another factor little understood by people at large is Indian time. The Indian tends to think, "Why the big rush?" We find that even the value system for time is different for the Indian. To illustrate, the Convocation for American Indian Scholars at Princeton in March of 1970 was the only conference which I have attended where there were no pressures in regard to time. The meeting was for 165 American Indian delegates or scholars. If a meeting were called for 8:45 or 9:00 in the morning and all the Indians had not assembled at that time, the meeting would not begin until the Indian scholars had taken their seats. This was out of respect for people rather than for time, as I read the proceedings. People are regarded among Indians as more important than time. Non-Indians have established a regulated society in this country, and "Time" or the "Clock" has almost become a deity. Indians seemingly do not put as much store by such regulation.

John W. Frieson and Louise C. Lyon in Indian Education, May, 1970, explain some differences in the value systems of Indians and non-Indians in their report on "Progress of Southern Alberta Native Peoples." It is a study with sixty Indians and thirty-seven non-Indians. The topics researched were; the continued existence of Indian culture patterns, concepts of self-government, ideas regarding education, and Indian values-foci and value-conflicts. Their conclusions and recommendations follow:

It was noted in the study that Indian respondents seemed somewhat reluctant to express views contrasting their own culture with non-Indian culture. The reasons for this are not clear, and might involve some invasion of a very private aspect of life, even though the majority of Indian interviews were conducted by Indian interviewers. The point made here, however, seems quite succinct. A difference in the nature of Indian and non-Indian culture exists. That this difference needs to be recognized and alterations and compromises made is a fact which has only recently received serious attention on the Canadian scene. Certainly investigations such as this ought to yield some ideas as to procedure in order to facilitate better understandings. Among areas to pursue in this connection would seem to be the following:

1. Appreciation needs to be developed for the concept of cultural pluralism, the ideas that several different cultures and subcultures of varying distinctiveness can exist in close proximity to each other without one becoming unduly enterprising in terms of seeking to obliterate or stymie the processes of the other. The fact that in western Canada many subcultures, especially the Indian, are having a difficult time in adapting to emerging patterns of life, needs not only to be recognized, but a way created to lessen the burden of adaptation for those in this predicament. The lines of mobility and transition from one cultural stage to another including distinctions of individual competencies need to be continually developed and permitted.

2. Although the present circumstances, based on data accumulated in this research, do not indicate with clarity a set pattern for emerging Indian governmental forms, no hasty action or policy ought to be formulated which, if not suitable for changing conditions of a particular band, could only create new problems if found to be inappropriate.

3. Indian education will need to be looked at with a view to altering present trends of totally integrating children in schools when such policy interferes with particular aspirations of Indian people. Although education is being assured for an increasing number of Indian youth, its nature and location ought to be determined as much as possible by committees designated for that purpose on the reservations. For education to be successful, an increased sense of personal involvement, belongingness, and responsibility will need to be developed.

4. Indian culture incorporates unique value-orientations. In addition to seeking to identify these, there is indeed an attitude of tolerance and appreciation for such differences. Such differences should, most of all, be permitted to endure and develop in their own uniqueness. The day for cultural imperialism must end if national identity and the Canadian

"myth of cultural equality and plurality" is to have meaning.

More and more the viewpoints of the Indian himself are finding expression in books, in magazines, and in newspapers. Someday, perhaps television too will offer the Indian a chance to say what he feels about himself and his environment. The movies are even reluctant to cast real Indians in principal roles for Indian men and women. They use a white man dressed up like an Indian, with makeup which will fool someone into thinking he is an Indian, but no one is fooled. One of the biggest blunders that is made in such films is the type of white man cast in the Indian's role. Invariably, he will show his manly chest which is covered with hair. Indian men take pride in the fact that there is no hair on the chest.

The Northwest Section of the Sunday Oregonian recently ran a series of features on the American Indian, principally the Northwest Indian. One of these was on the McClouds, a fishing Indian family. Janet McCloud, who was active in the Poor People's campaign in 1968, explains why she became an activist:

> "In 1964 Hopi Indians put out a feeler for a national Indian movement based on traditional religious beliefs and employing a nonviolent style. . . . The movement harkens back to the spiritual beliefs all Indians held in common. Indians considered themselves guardians of the land. The belief that men should live in peace and abundancy is essentially the same from tribe to tribe. . . . Now the tribes are exchanging young people so that they can learn each other's languages, laws, and ways of life. . . . Our children are forced to attend white men's schools and learn white men's values. The white values are not in harmony with nature. The white school ignores all the Indian cultural values and leaves our children stripped of their heritage."

Mr. G. W. Gunderson, superintendent at Chemawa Indian School, near Salem, Oregon, said in the Northwest Magazine (Nov. 24, 1968) that, "The majority of classroom teachers come from the white middle-class society. They carry their values into the classroom setting. Many of them fail to understand the background and culture of the Indian children. The conflict which develops prevents full education of the Indian children." Mr. Gunderson also spoke of the Indian child and value conflicts, the language barriers, the social slights and the obtuse treatment the Indian child encounters in both elementary and secondary schools.

Possibly the most important development is that the Indian is speaking to the white man for himself; he no longer is content to let the white man speak for him. When the Indian speaks, he speaks the Indian way, straight and to the point. He is frank; he is direct. He wastes no words, and he speaks with force. The white man is beginning to listen. He must listen. The white man must view the Indian in the Indian's own right, with his own values, with his own system of thought. The system of the white man's way of life may not be compatible with that of the Indian. History has almost proven that the Indian and the non-Indian are separate and distinct.

Scholars are reminding us continuously of the practical contributions made by the Indian. Much of the food we eat, for example, that we take for granted, was given to us by the American Indian after long periods of development. Corn is one of these, and corn is sacred in some Indian cultures. Tomatoes, squash, potatoes and tobacco were indigenous to this country and were cultivated by the Indian.

In addition to these practical considerations which greatly affect our health and welfare, the thought and art and cultural values held by

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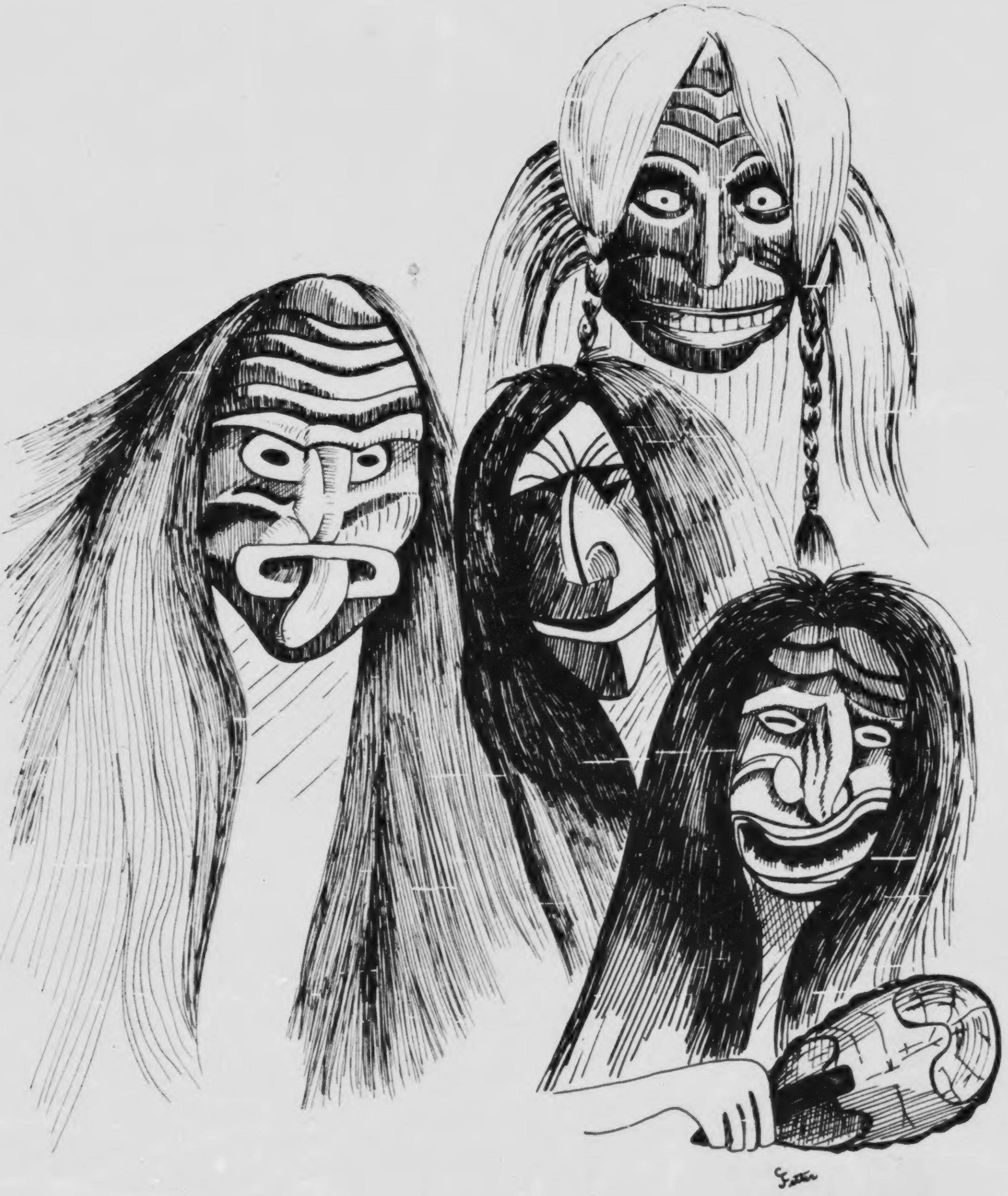
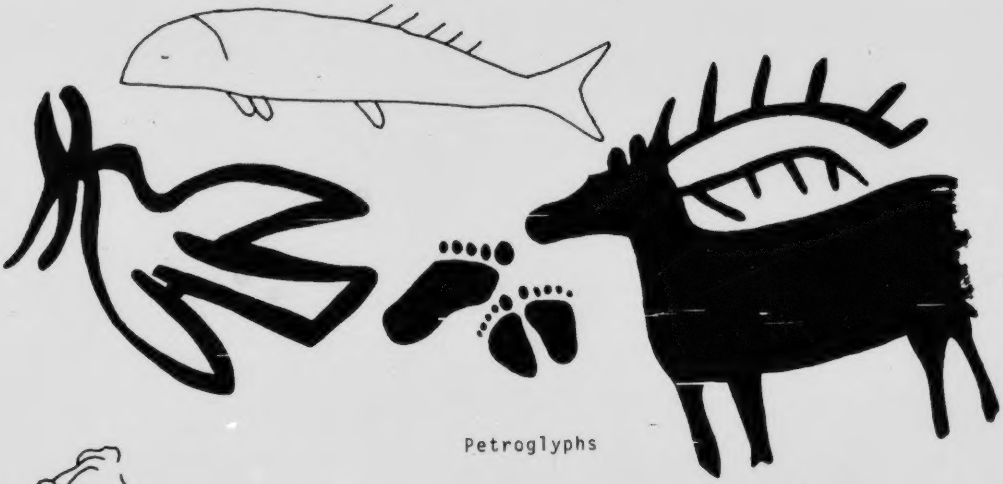


Iroquois False Faces

the American Indian are equally important, but because military conquest and civilian domination were paramount, many of these cultural values were not only ignored, but there have been periods when there have been attempts to abolish them altogether. The policy of outlawing Indian dances and ceremonies is a violation of intrinsic human rights, and the destruction of Indian cultural values rooted deep in tribal life and customs is beginning to be regarded as downright deprivation. It may be heavily responsible for much of the poverty, misery and plight of the American Indian today. Indian dances and ceremonials and the cultural values could serve to strengthen the Indian people and the non-Indian as well. This is why it is so important that a concerted effort be made on the part of the people of the Americas to cooperate "with the various tribes in their efforts to preserve and develop those spiritual and artistic values in Indian tradition that the tribes consider essential." Indian tradition is still very much alive in every tribal unit which has not been too greatly influenced by the white population.

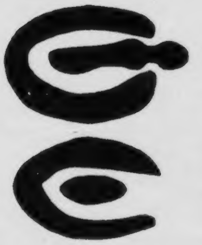
To get a feel of the distinct quality of the American Indian art, look at Douglas's Indian Art of the United States, where many of the Indian arts can be viewed pictorially: A Tlinkit hawk mask of painted wood from Alaska, a Seneca spirit mask of painted wood from New York, an embroidered Hopi sash from Arizona, painted stone mortar from Pueblo Bonito, New Mexico; a Mohave pottery bottle from California, a Pomo burden basket from California, a painted elk hide from the Central Plains, porcupine quill embroidery from the Delaware tribe, modern Pawnee ribbonwork, an Iroquois pot from Cayuga County, a stone pipe from Virginia, and many, many more beautiful examples of American Indian art.



Petroglyphs

American Indians carved on stone or rock, and the carvings are called petroglyphs. They are to be found in almost every major area of the United States, but they are especially prevalent in the Southwest and in the Great Basin area. The rock pecking or carving is done either by striking the rock with a harder piece of stone, by using a chiseling procedure, or by pounding on a stone chisel with a hammer stone. Different effects in the design are a result of the method of pecking. Rocks commonly used are sandstone, volcanic basalt and granite.

"Desert varnish" occurs on rock or stone after a period of time in the desert regions to create a darkening of the surface. When the "varnish" is broken, the lighter colored rock is exposed creating a pleasing and sometimes dramatic contrast. A design may be cut into the darker surface to expose the lighter stone.



Commonly, the petroglyphs are animal or human figures; sometimes they are immense figures. In the petroglyphs, strong contrasts are usually found with the lighter and darker surfaces.

The Northwest Coastal Indians can be better understood in the Andrews book of photographs, Indian Primitive, in Ritzenthaler and Parsons' Masks of the Northwest Coast, and Garfield and Forrest's The Raven and the Wolf. There is a revival of interest in the great Aztecs, People of the Sun, in a book of the same name by Alfonso Caso, especially in light of some new theories as to the origins of the Native American. There was the recent article in Saturday Review (July 18, 1970), titled, "Ancient Landings in America," by John Lear, in which there is an account of the seeming importance of some stones from a Fort Benning, Georgia, Underwood Mill. The stones are at the Columbus, Georgia, Museum of Arts and Crafts and are presently associated with the Yuchi Indian tribe, and there is the supposition made that the Yuchi might be the descendants of the Hebrew people. The signs on the stones, found by Manfred Metcalf, are being matched with similar signs in Minoan writing as reported by Mr. Lear. There are other similarities, those having to do with the observation of certain feast days or celebrations at the same time of the year for the same purpose as the stone writing is compared with the old Minoan writing. These findings and others are creating much interest among archeologists and ethnologists throughout the world.

It is important to investigate, to read, to study, and to learn to appreciate and honor the art and culture of the Native Americans, the American Indians, the PEOPLE.

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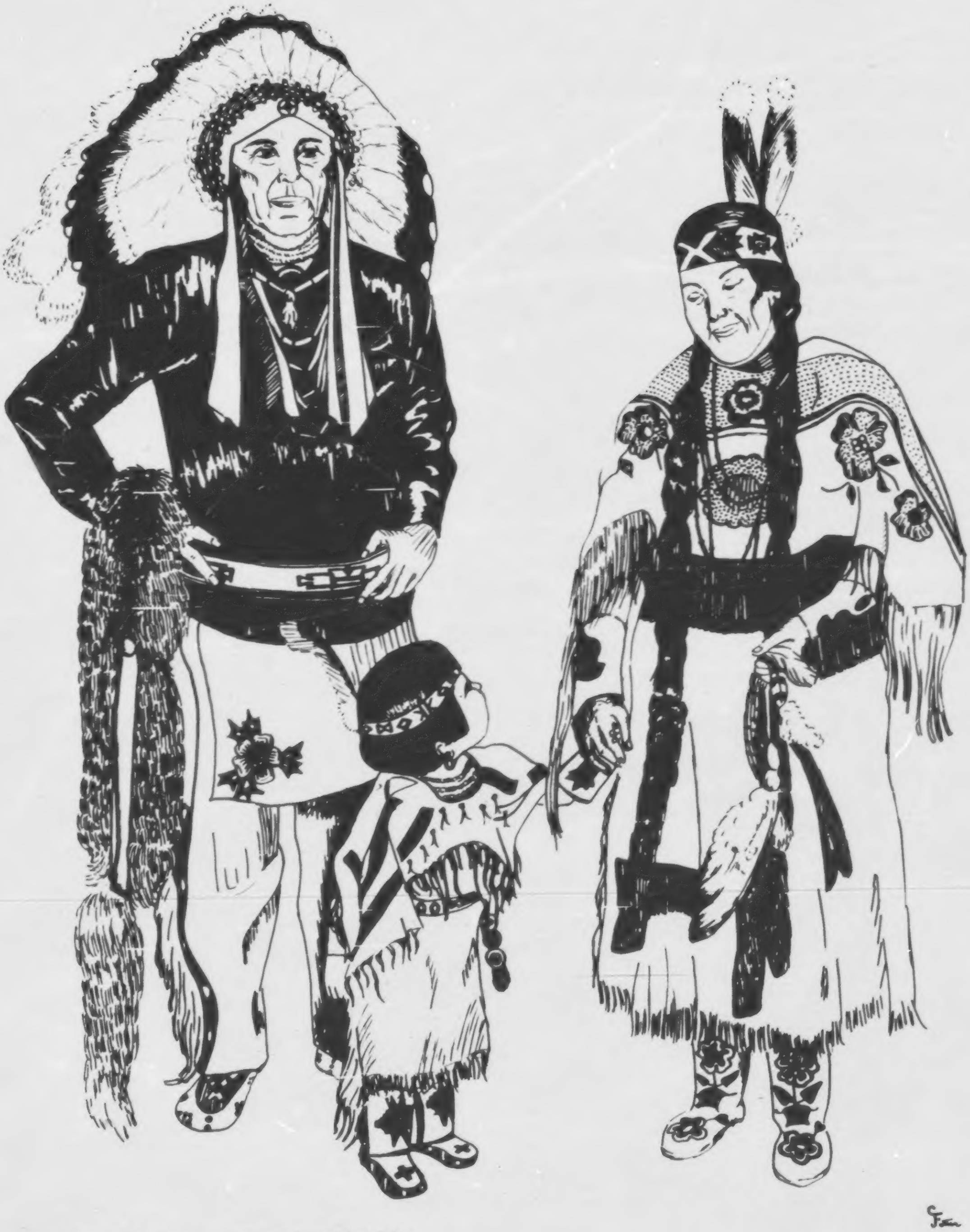

William and Vivian Minthorn and granddaughter Lisa

THE MAN IN NORTHWEST INDIAN CULTURE

William Minthorn[1]
(Black Hawk)

From a previous program I worked on a paper with another title from an old agenda, but I find that there are two other tribal men here who are on the program with me, and they will fill in when I finish. The subject that I have picked is, "The Man in Northwest Indian Culture."

When we speak of the Northwest Indian, we are referring to people belonging to the Plateau,[2] whose way of life varies somewhat from that of the Plains Indians because of the type of country, the climate, and the variety of fish and wildlife to be found where the Plateau Indian lives. However, the Plateau Indian has preserved his indigenous culture, and he will continue to do so for an indefinite period of time.

The Northwest Indian has progressed tremendously over the past fifty years, and this progress has been accomplished through his exposure to schools or education. The early schools originated from the treaty agreement with the United States Government. Some schools were established on the reservation; others were located at central points convenient to the established reservation. It was very difficult for the Indian to become oriented to school life because of the primitive or unique way of life the Indian lived. He was hunted down and forced to attend school, much against the will of his people. Even so, it took much time and patience on the part of the Government and the missionaries to finally herd the Indian onto the road to education.

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[1] William Minthorn (Black Hawk), a full-blooded Cayuse, is former chairman of the Umatilla (Oregon) Reservation Board of Trustees. Mr. Minthorn is a graduate in civil engineering from Gonzaga University, Spokane.

[2] The Plateau group includes the following: Cayuse, Coeur d'Alene, Columbia, Flathead, Kalispel, Klikitat, Kutenai, Lake, Lillooet, Molala, Nez Perce, Nicola, Okanagan, Sanpoil, Shuswap, Spokan, Tenino, Thompson, Umatilla, Walla-walla, Wishram, and Yakima. George Peter Murdock, Ethnographic Bibliography of North America, 2nd ed. (New Haven, 1953).

The Indian's intellect has always been healthy and strong, and as he became adjusted to school life, he developed rapidly. However, his progress was limited because of the Government-operated school system of that time, a system which devoted half a day to academic courses and the other half to vocational training. The established Government school of the time, the Chemawa Indian School near Salem, Oregon, allowed only two years of high school. When an Indian youth had completed high school, he was sent home to the reservation environment which was strong, and he was soon absorbed. His education was allowed to lie dormant. Some were able to survive by attending public schools; however, the number was few because it was not the policy of the Bureau of Indian Affairs to have Indians attend public schools unless there were special conditions. If the Indian had the ambition to continue on in school, he was encouraged to finish high school at Haskell Institute, located at Lawrence, Kansas, an institution which would provide him the opportunity for the last two years of high school.

The Northwest has many Chemawa and Haskell graduates who have demonstrated their ability through their training received at these Government Indian schools, and they have become worthwhile citizens in their communities.

The progress of education and training through school for the young Indian was difficult for the older Indian to understand because it was not required in his lifetime; however, many of these young people did finish school. This created an ambition on the part of the young Indian to continue on in school and college. The problem was money. It was difficult to acquire educational loans through the Bureau of Indian Affairs. The tribes did not have scholarship programs in those early times as they have now. Besides, the Indian could not understand why money was needed for education since the Government was already providing him with an education free of cost. After the passage of the Indian Reorganization Act in the year of 1934, the door was opened for educational grants and loans. The first to benefit from this law were those tribes that accepted the law through a referendum vote. Those tribes that rejected the law were given what was left of any educational funds. Usually there was none. The progress was slow as far as the promotion of education was concerned through these years. Few were going to college. I may say at this point that our Indian mission schools were strong and were surviving the early bad times and were doing much good work for the Northwest Indian. We have a good example of the type and quality of education the mission schools provided. Father Fisher, who is the pastor of the St. Andrews Mission on the Umatilla Indian Reservation, has a display here of art work done by Indian children at his mission.[3] Many thanks for Father Fisher's leadership.

The big break for Indian education came when the damages for the traditional Indian fishing site at Celilo Falls, Oregon, were paid for by the Government. The four big tribes of the Northwest, including the Celilo group, were paid according to the population of each tribe. This settlement was known as "The Dalles Dam Settlement Funds." Some of the tribes decided on a per capita distribution but first withheld enough to establish a trust fund to be used for educational purposes. The trust fund remained static, but the interest was used for educational grants and loans. Indian education turned into the direction of higher education: the universities, colleges, and technical schools.

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[3] The Indian children's art and bead work from the Umatilla Reservation Mission were shown at the 1970 ABE Institute at Monmouth, Oregon.

The Indian was slow to realize and accept these advantages, but in due time the idea began to penetrate, and the Indian in the Northwest from these four tribes is now attending colleges in the Northwest and in other sections of the country. The results are good. Having participated in tribal government myself, I have attended many councils, conferences, and conventions, and I have observed that the old Indian politician is being replaced by the young college-trained Indian. The older Indian does not resent this change. He is proud to know and see that his young is stepping forward to take care of the business of the tribe. The younger man handles the tribal business very efficiently, he is able to talk to the white man more intelligently, and he gains much more for his people. He is accomplishing much more in the educational and business world. As an example, I may direct your attention to tribes of the Northwest as well as the Navajos in the Southwest and some of the Plains people who are involved in educational and business enterprises. The young leadership has proven itself to be successful.

I have given you a resumé of the progress which at times seems very slow for the past half century, but as I understand our Indian people and all the advantages at their disposal, I predict that in the next fifty years, the Indians will become highly professionally trained. There will be no limit to their accomplishments and achievements. I only hope that they will not lose sight of their indigenous culture and that they will keep it flourishing along with their progress.

And, in closing, I want to compliment the Institution here, including its personnel, for the wonderful effort that they are making to look at and to study the cultures of the various Indian tribes and to try to help in every way that they can.

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THE AMERICAN INDIAN WOMAN IN TRIBAL LIFE

Vivian Minthorn[1]

Being here for the third time is like coming home. We look forward to it. In our travels we keep in mind that we may be called back, and we take special note of the things we see, the sliding backwards or the progressing forward of our people everywhere.

We, here in the Northwest, are referred to as Plateau Indians, and I am just learning this from my husband. We are referred to as Plateau Indians because of the terrain--the flat-topped mountains and hills. These are the plateaus. This is our home. With the coming of the white man, these worn-off mountains were referred to as plateaus, and the people that inhabited them were the Plateau people.

Later we were referred to by other names in order that we might be segregated or put on reserves and what not, so we were given another name. Our Indian people refer to each other with names other than Blackfeet, Navajo, Sioux, Nez Perce, or whatever the name might be. We have the names _we_ use, and we recognize these as we travel over the country. These are not the white man's names. So today, you see I'm dressed in a different kind of dress. I usually wear buckskin when I come here.

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[1] Vivian Minthorn is a Tututni, a group originally located on the lower Rogue River and the Pacific Coast north and south of its mouth. She is the wife of William Minthorn, former chairman of the Umatilla Reservation Board of Trustees. She is a registered nurse and an authority on Northwest Indian culture, especially beadwork, ceremonial regalia, and the dance. Reference on the Tututni: John R. Swanton, _The Indian Tribes of North America_ (City of Washington Reprint, 1969).

Buckskin is our real fancy dress, our formal dress. We of the older generation are most proud of it. The younger people have a tendency to become a little careless because they are losing a little interest. White buckskin is our formal dress. You can imagine wearing white out in a plowed field somewhere where you are perspiring, or if you were dancing the old-time square dance, let's put it that way, in something white--how would it look within half an hour? So you can imagine buckskin with its rough finish, what it is like. It is a lot of work to even have it. We scrape our buckskins. We use a white rock. We use the old way of keeping our buckskins white. The younger generation is getting away from it because it is too much work.

A lot of our people are using commercial buckskin. On our last trip, we saw people from all over the country: Oklahoma, the Dakotas, Montana, Wyoming, and through the Northwest: Idaho, Oregon, and Washington. We noticed that the thing that is important is not so much buckskin anymore, but the cloth dress. It is less work and less worry. It is simply easier to go to the store, believe me, and buy a piece of this cloth. You see I am wearing a traditional Indian dress.[2] But you and I know that I bought this cloth down at the department store just as any woman does if she is a seamstress or if she wants to sew. We can't buy ours already made. Someone who sews may sell something, but our material is just like yours. It is easy to take care of. We can either wash and iron it, send it to the cleaners, or just hang it up and let it go. It is a lot cooler than buckskin. And so the trend is away from our fine garments of the past. On rare occasions you do see our people in what we really call our full regalia, the true Indian dress. We are very proud of it. This, that I have on today, is considered full dress now among our Indian people. The majority wear it, and we are very saddened by it, but I dress this way to let you see that we are changing with the changing times. We have learned our lesson wel[illegible]

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[2] Vivian Minthorn appeared at the 1970 ABE Institute at Monmouth, Oregon, and modeled the new cloth Indian dress that the Indian women in the Northwest are substituting for the traditional buckskin.

At one time our people spoke their own language [illegible] liked to speak it, and many of the young people in the plains areas still do speak their language. I expect that in the Southwest you still do, but here in the Northwest we had very drastic measures taken with us for practicing our language and our so-called culture, our religious beliefs, our traditions. We were savages, we weren't civilized. We had to give much of our culture up, and it was nearly lost. Now I am very pleased to see so many that are non-Indians here because it shows us a step back in the right direction for us. Anything that is foreign to us, we wonder about. Is it right or isn't it? Why is it that way? But it shows that you are interested in us as a people, that perhaps we aren't as foolish as we might have seemed at first. With understanding, as you are acquiring in this ABE Institute, you can see that there are a lot of good things in our tradition, and we are very pleased about it.

Indian is being taught in the many areas, that is, in the Indian languages. In the Puget Sound area they are teaching the Indian languages. As we came back from Montana, we learned that on many reservations the old ladies are teaching tanning hides now, and how to make buckskin. This includes those on the Nez Perce Reservation. We came through Idaho, up through

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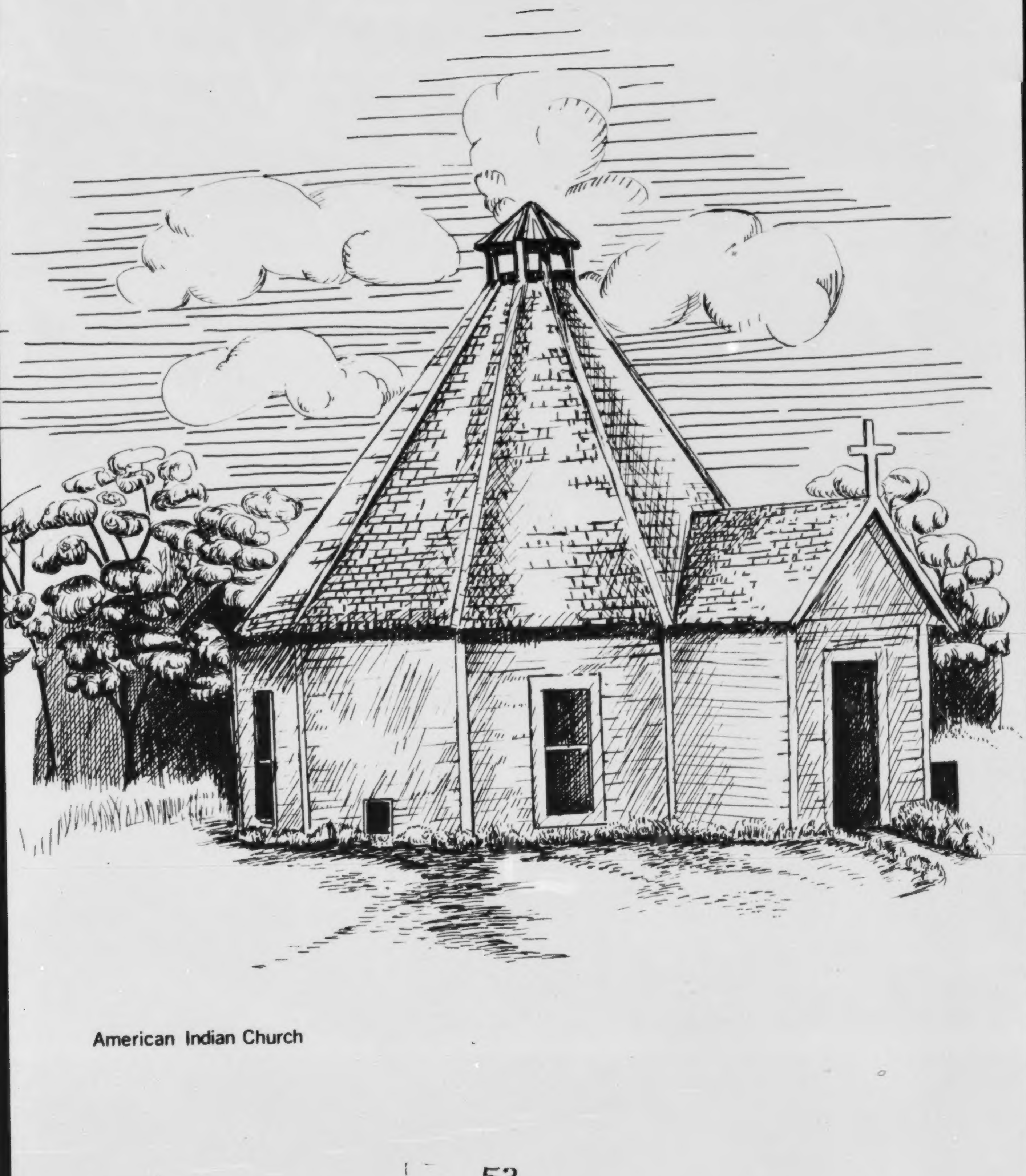

American Indian Church

Kooskia, Idaho, between Missoula, coming over Lolo Pass, and we learned these things.

Some of these activities are becoming a lost art, but basketwork, corn husk weaving, teaching the language to the young people, some of this is coming back.

In a few years you perhaps will ask us back again, and we will be pleased to wear buckskin. In the meantime, I thought I would show you a few things that I have brought along. Don't ask too many questions. I don't know too much about it. Way over here is the man's area. This, wherever you see it (and you Indians will know that this is a long narrow blanket or robe), belongs to members of the Peyote culture or religion. I believe that there are certain branches that wear the red over the left or over the heart. This is a very elaborate one with the ribbonwork. It was presented to Mr. Minthorn by Mr. Harry Brown of Oklahoma, a leader in the Peyote culture or religion, and he gave this with all honor. My husband told him, "I shall always wear it with respect, dignity, and I will honor it," and he has. Mr. Minthorn let me bring this just to display it. Anywhere you travel, through the plains country, the people there and those from Oklahoma, or down through there especially, when they see this robe, they recognize it. It is much like the way a member of the Elks Lodge recognizes an Elk. Or if you are a Mason, you recognize a brother Mason through certain worn articles or other symbols. It is the same as with this robe. There is much dignity, admiration, and respect attached to this robe. This is the "badge" of those belonging to the Native American or the American Indian Church.

This blanket was given to me by a lady from the Crow Reservation at the La Grande Festival of Indian Arts this past June. She won first prize in the dancing, and she didn't come prepared "to give away."[3] You see, when we have visitors, we have a tradition in that when people come to visit us, we give them something to make their stay pleasant to remember. The year before we had done this for them, and then again last year. They didn't come to La Grande prepared to give because always when we visit them, they give to us, and they give very generously. But, in winning, it is their custom to do a sort of victory dance where the winners in the first prize winner category present something to you to share their happiness so that you don't wish them ill will or you won't be jealous, you know, which can cause ugliness or unhappiness. So they share their pleasure with you. This young lady's father gave cash, and I was very fortunate that she was carrying this. She gave it to me because we had hosted her the year before. I was very pleased about it. It is a summer weight little blanket that they wear.

I understand that today you had a lecture on basketry, and that is completely out of my field, but I noticed upstairs where the baskets were on display that there was a smaller basket of this type. We didn't know where this had come from. It is very ancient, and it is beginning to break as is the one upstairs. I believe that the one on display in the lounge was from the Quinault group in the Sound area.[4] So that's probably where this came from. We may have stolen it, or we may have traded for it, I don't know. It is somewhere in the history. It was used with leaves and for huckleberrying, and inside it there are stains from the huckleberry juice. Some larger baskets than this were tied on the horse. Some of the ladies carried this one. For me in huckleberrying, I would have a very tiny one. That would be a day's work. This one is a Makah[5] cedar bark combination with seaweed. It is called a "wobbit" and it means, "to take home." This is also a tradition among us here in the Northwest, perhaps for Indians everywhere. I saw it in the Plains. When you go to the feast and you have your fill and you finish, it wouldn't be polite to get up and leave without taking something, especially if you enjoy it. You take it home with you. You know, it goes something like this: "I'll take that

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[3] Northwest Indians practice gift giving. Many gifts are presented to one another as courtesy or friendship or honor gifts. The practice is prevalent among Indians in other areas as well.

[4] The Quinault are in the valley of Quinault River and the Pacific Coast between Raft River and Joe Creek.

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[5] Makah means "cape people." They were located near Cape Flattery, and the Reservation is at or near Neah Bay. Northwest coast basketry is explained in a small exhibit booklet, "Indian Handicrafts," by Daisy Schlageter, a Gros Ventre lady who lived with the Northwest Coast Indians for many years. "Water tight baskets were made of fine strands of cedar or spruce roots. They were made pliable by submerging them in water for a short period of time. On the coiled type of basket, the bottom was made first by binding together spliced root strands with a separate root thread. This bound root foundation was unbroken, being added to as the coiled bottom was enlarged. The desired size and shape attained, the sides were built up, one coil bound to another with the aid of a bone awl which made a hole in the edge of the preceding coil to enable the root thread to be drawn through. One coil of bound root threads was so tightly sewn to the other that once wet and swollen the baskets held water indefinitely. Other coiled baskets were made by binding wide root strips one above the other instead of the spliced root strands.

"Roots were gathered in the summer, the long thin roots being dug to insure longitude. These were scraped of their outer bark, tied in bundles and left to cure until the winter season when basket making became an industry. Decorative material was obtained by using the maiden hair fern stem, wild cherry bark or mountain grass. This grass was left to bleach, when used in this state, it remained white, when placed in mud for a short while, it became black, when steeped with tree moss, yellow, and with alder bark, maroon. The decorative strands were placed over the cedar root strands in the desired pattern as the basket was being made."

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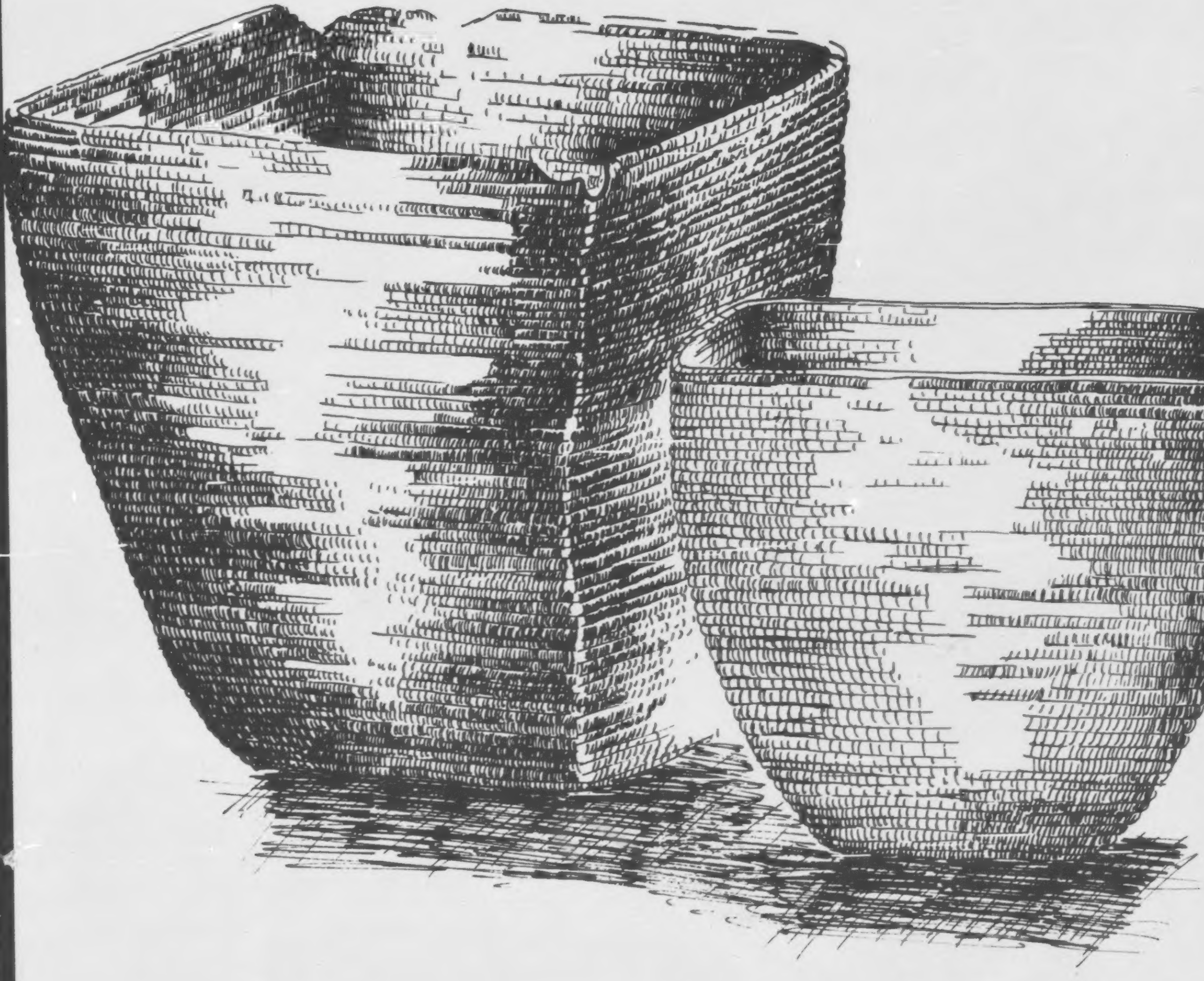
Berry Baskets



gallon of berries" or "Give me all of the fried bread." And the thing you take is the thing you want. You were a very fancy lady with your "take home" basket, and you put your cloth over it, and you took home a whole load of food to last you a few days. So that's this basket--"to take home."

The wampum I am wearing is referred to as "Chief Joseph Wampum." So this is from the Northwest.[6] This other string was made in the Southwest. My husband attended high school with some people from the Southwest. He was at Albuquerque, New Mexico, last fall and met some friends he hadn't seen since he was a boy. One of them makes these necklaces, so my husband brought this back for me. This makes us very poor buyers when there are displays and "for sales." This giving of lovely things ruins Indian people. But anyway, this is it, true wampum. It is a little small down in the Southwest, but I am very pleased with it. There is a little difference in the old and the new. This is a little sharper. This small wampum is much more expensive.

This other strand is of a common size and is less expensive than the real large or the very tiny. This is the new wampum, but it is genuine wampum just the same. In the Plains are the Crow and the Sioux; in Wyoming there are the Arapaho and the Southern Shoshone and so forth, and they all like this. They didn't know what wampum was when we asked. We were referring to this. We are always looking for this to buy, but it is getting more scarce all the time. This is a style of beads that they prefer. This is

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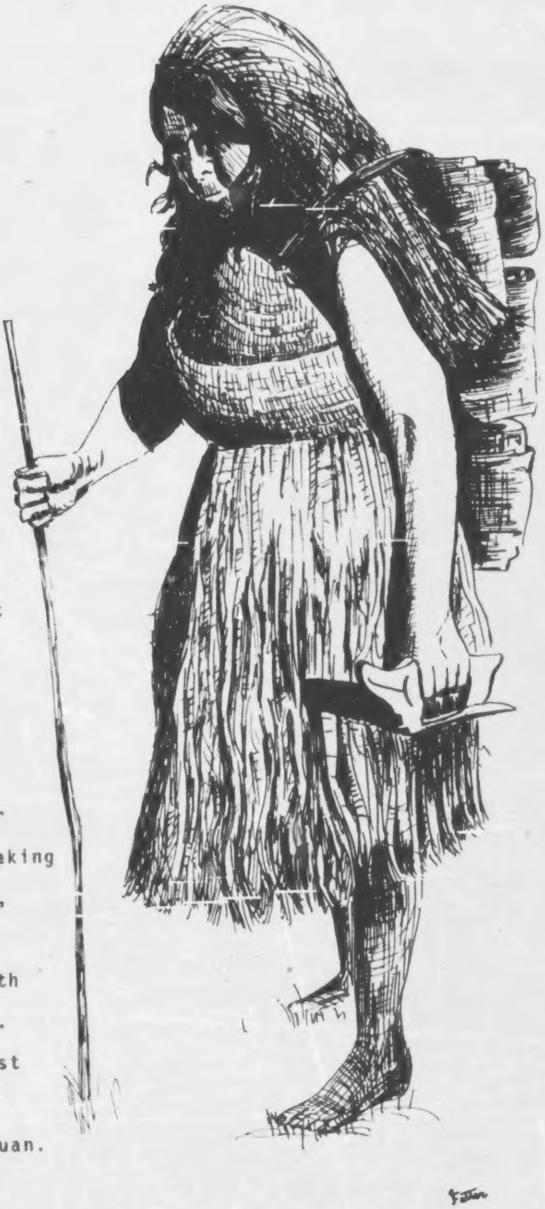
[6] Wampum is beads made of the interior parts of shells, often worked into belts, necklaces, etc., formerly used as currency by North American Indians. The beads were either black, dark purple, or white, the dark beads having double the value of the white. Wampumpeag refers to wampum of white beads.



Nootka Bark Gatherer

A Nootka lady of the Pacific Coast country (Nootka Sound) illustrates one of the many uses of cedar bark in the region. Here it is worn as a dress. Shredded cedar bark could be used for dresses, for capes, for shirts, and for making leggings. It was used in the making of mats, as a rope tinder for the fire, for soft padding on baby boards and baby baskets, and it could be mixed with goat's wool and feathers for a blanket.

The Nootka were located on the west coast of Vancouver Island from Cape Cook on the north to beyond Port San Juan. In this part of the country, the cedar tree is prominent, and much use is made of it. Schlageter says that women of the Pacific Coast "wore their conventional cedar bark dress, let their hair flow unbraided and resorted to paint and arm and leg ornaments."

what they want, and they are expensive.

This is a man's breast plate and it belongs to Mr. Minthorn. The wampum on it is preferred by the Plains Indians. They like it. It has the little brass beads and the shell, and there is a choker that matches. When he is here at Monmouth, or sometimes when he is traveling, he likes this. It is very old wampum, and it is a choker. He had a relative that came up from Arizona and visited. He had been away for a long while and wanted to see Indian jewelry. He said, "Do you have some of those necklaces that always pinch and pinch, and your folks say to you, never mind, you've got to wear it?" Well, this is it. It will pinch you to death. So this is the thing.

Now this is a bone breast plate. The Crow people wear these very long--way down to the thigh, I would say. This is old, and it is bone. As compared to the things we get now, you can get it in this length. This would be the center length. This is bone, and it is old. But this other is new. It is plastic, and you will see that there is a difference. If they were not together, you would think, "My, what a nice bone choker." It is a man's choker, and it is nice because these other things are becoming very expensive and difficult to buy.[7] People that have them don't want to

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[7] The old things now are the treasured things, as Mrs. Minthorn points out. It is getting harder now for the Indians or anyone else to find the old glass beads and real bone. The traders are selling plastic beads and plastic bone. The treasured eagle feather is being replaced by the turkey feather. In order to get eagle feathers for a man's regalia, the women have to trade and bargain and buy or trade feather by feather. It takes a long time to get enough for a head piece or a tail fan. The thing that has not changed is the Indian's ability to make beautiful the necklaces, chokers, and other parts of the ceremonial regalia with materials on the market today. Indian design is still beautiful in execution regardless of the materials used.

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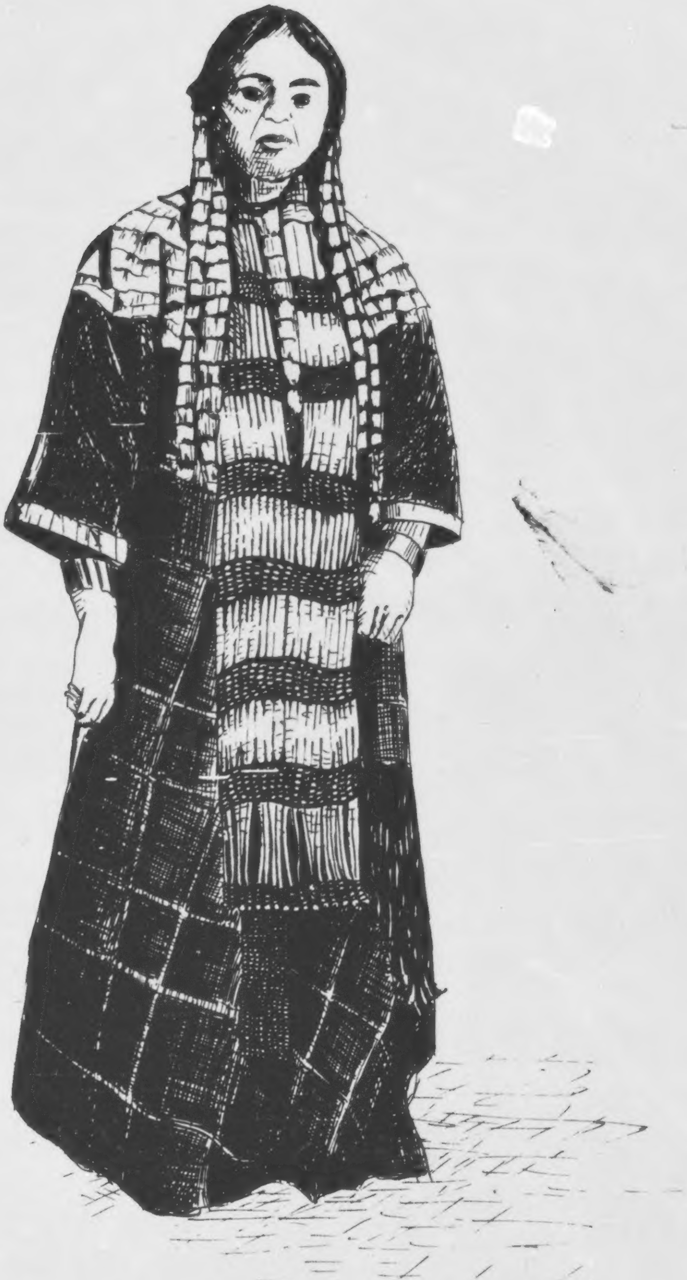

Sioux Bone Necklace

part with them, and if you buy them, some of these old beads that are down the sides, you just don't see them anymore. A lot of this work is gone.

Now for the things I have on. One of you remarked about the bead work. You said to me, "This is different. It is unusual. I haven't seen anything just like it." I was very pleased because it is foreign to our area. It happened in one of our travels about three or four years ago. You see, we watch for designs or color combinations or something that we find most appealing to us, attractive, and we buy this one article, and we build an entire costume around it. So we were at Fort Washakie, Wyoming, the Wind River area, at one of the celebrations. While we were there, I bought these. They are to tie on the braids, and you will see that the design is here. These cost in the neighborhood of thirty-five or forty dollars. So from this, I have the belt, the moccasins, the leggings, the hang-down, and this belt purse and bag. I have a buckskin dress. I have a head band with the feathers and ribbons hanging to the heels, and I have the cuffs, the beaded cuffs. So this all comes from the purchase of these hair pieces. This design is foreign here. This is an Arapaho design. I was pleased that you noticed the color combination and design. To us in the Northwest, it is a half-pattern; it is not a full pattern. The Indian people, almost everyone remarks: "Well, that is a peculiar design. You didn't finish it." But one of you noticed it and said, "There is something different about that," and I was very pleased. As I said, this is Arapaho.

With the Sioux, they braid their hair differently than we do here. We cover the ear and bring the braids down. Maybe just a bit of the ear shows, and we bring it to the front and wrap it with furs. The Sioux tend more to braid the hair back of the ears and let it hang at the back.

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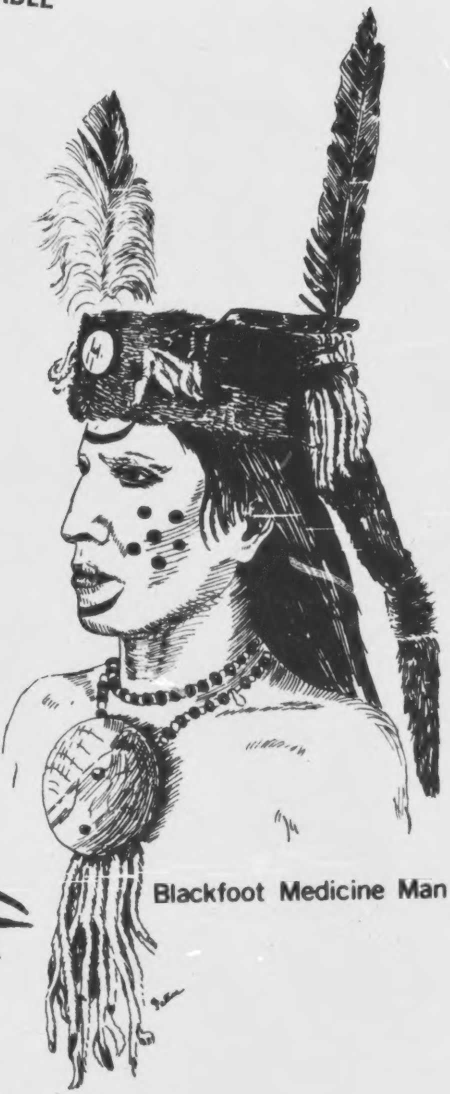
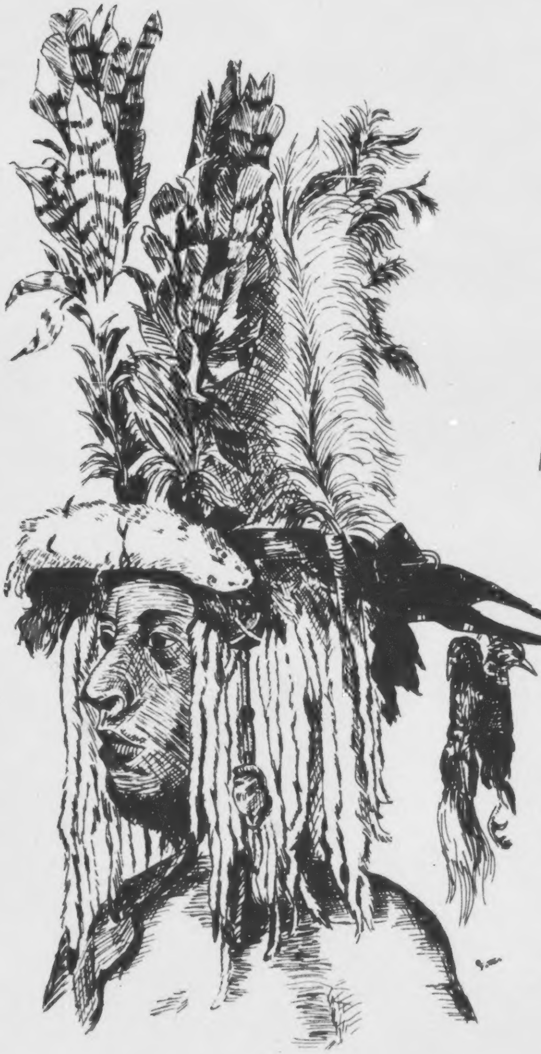


Blackfoot Medicine Man Headdress



Blackfoot Sun Dance Headdress

My hair reaches below my knees, but some of the ladies have shorter hair. In order to give the appearance of longer hair, because it is so pretty, they throw it over their shoulders and fasten it. It is beautiful the way they do their hair.

We see things that we like, and we use them in different ways other than that for which they were intended because they are pretty. So here are Sioux hairstrings, these beaded pieces. This is what they tie on their hair on the ends of the braids, and they hang down the back. As they dance, don't you see, with two of them, and they have with them masses of fluffs, maybe layers and layers of these different colors, different designs. This is the Sioux hairstring and this is the Arapaho hairstring. You see the difference.

My husband likes these. We all like these bright things. He put this on here. I have some that I put on the back of a shawl. It looks very fancy when you are out there shawl dancing. These are old; they are lined with buckskin. They are old, old armbands, and they are brass that the men wear above the elbow that my husband decorated here. This is a more modern version with elastic inside. They are cuff armbands. Mr. Minthorn has cuffs and a belt. This was a gift to him from Cleveland High Bull, the lead chief singer of the Sioux Travelers. Mr. High Bull is a Rosebud Sioux, so he has a set like this. I brought these to show the difference in the old and new.

Here in the Northwest, perhaps in other areas as well, many years ago the ladies didn't wear headbands as you see them pictured so much and that we wear now. The custom is going away again. I think we, like everyone else, have our fads, and they are strong for awhile and die out. This hat is very, very old, and I had the wife of a keeper of the medicine lodge of the Northern Cheyennes come up and shake hands with me and bow very formally and very respectfully. I think she thought I was a visiting medicine woman. I told her that I was, you know, for in the winter, I am a nurse. I do medications. So I had this on with an ancient wool dress and with my hair up. You can't see it now, but it is tall, and the hat is worn instead of the beaded band and the feathers.

This is my grandchild, Lisa's. Some of you know her. This is corn husk, and it is very old. This is some corn husking work which is new. It is for a little girl. So this is the old and the new of the hats.

This is an eagle-wing fan. Only a man should ever use it in ceremonials of any kind. Some things, some pieces of apparel we don't handle other than to make them, take care of them, and put them down. We don't use them. As I said earlier, we are of the old school, and some of the old beliefs we still maintain, my husband and I. The fan is an eagle wing, and it is not for women. It is a very powerful medicine. It isn't a woman's piece of equipment. It is beaded. But on our travels I notice now that the young girls are using these. It is almost sacrilegious to us older people. It just shouldn't be done. This is a man's fan. Years ago if you belonged to a leading family, if your grandfather or your father was a tribal leader, a chief, a sub-chief, and if he had won feathers and one thing and another, he might give you one as his wife. In order to get the women off his back he would do this. We were spoiled then just as the non-Indian women are now, that is, in private--a little more in private, I think. We can't henpeck quite so much as the non-Indian woman. I do a little bit, and then I get told every once in awhile. They might let you have one or two feathers, you know, and they were worn as a badge, a symbol to show, which would say: "Well, I come from a pretty good family. We are well

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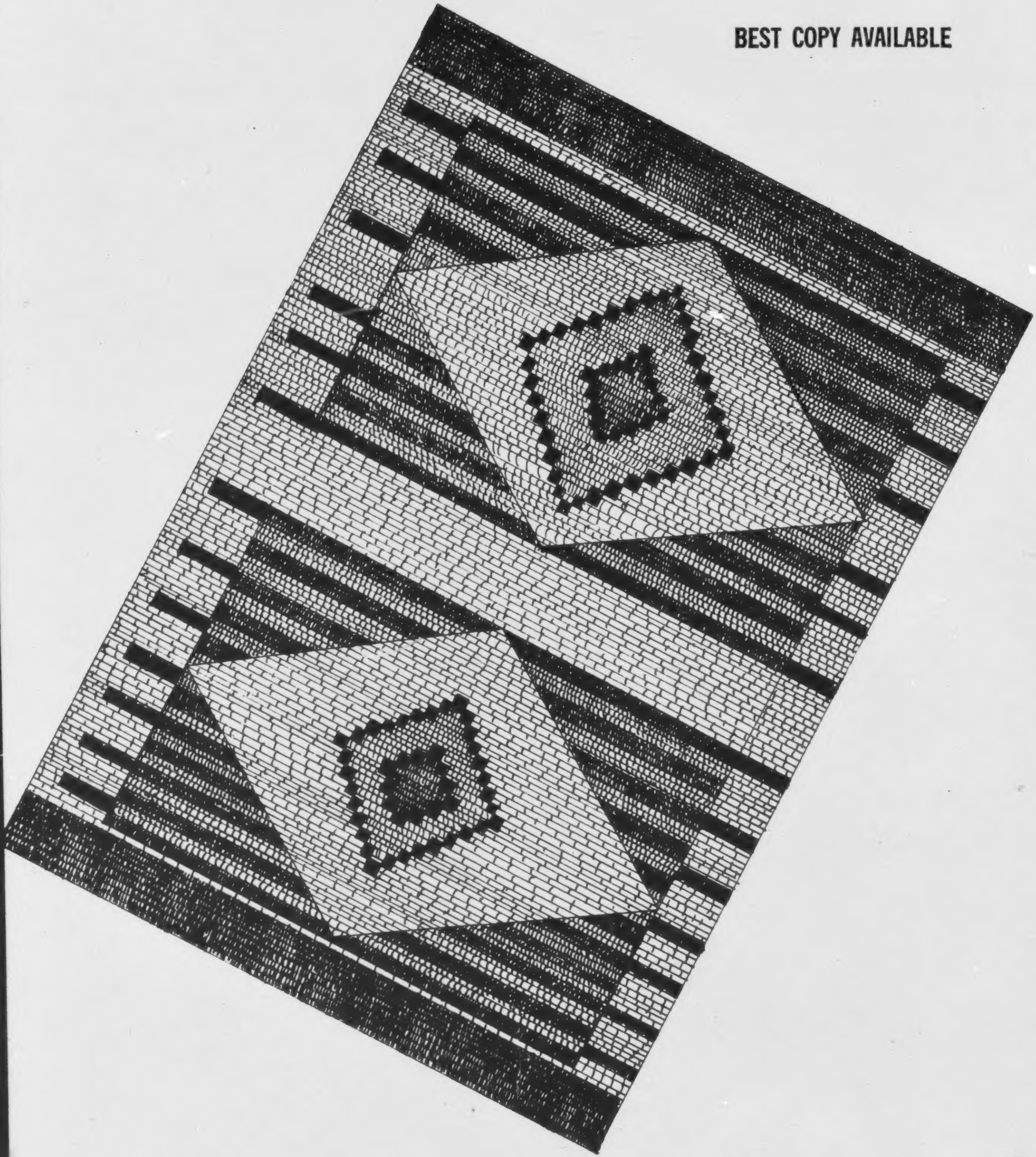

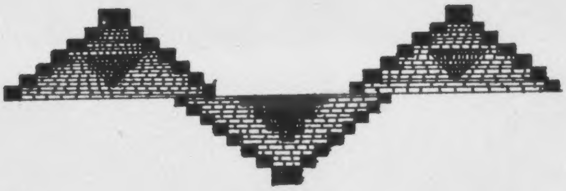

Cornhusk Bag of Plateau Group

to do. This is our wealth." As you can see, we are showing off.

You hear a story that some girls wear only one feather. Someone will say, "How come some people wear one and some wear two feathers?" They mean the girls with the head bands, or the girls that wear the feathers in the side of their hair now with the beaded beret. They think one feather is for the single girl and two feathers are for the married lady. This isn't so. It was just that you wore feathers depending on how many feathers the head man in the family wanted to let you have. To wear them meant that you belonged to a leading family.

This is strictly a man's fan. This is of eagle feathers, and you will notice that it is getting "beat up" from use.

To show you that I am spoiled, I have eagle feathers. This is a woman's fan. You see the difference. This is the wing, and this is just a few feathers that I get to have. They don't all match, but I am very pleased with it.

This rope is for history. With this rope many, many years ago our ancestors could tell the history of our people, the passing of people through their territory, the battles, the deaths, the births, the floods, the famines, the good times. All this was history. The rope is very, very old.

This is an old belt. I would assume the leather is something like the tug straps on a harness. Some of you may remember the harnesses on horses. There were tug straps. This is that heavy strap, and this is put on with sinew. It is tied in the old traditional way with these buckskin ties. Some of them are used in other ways, but this is the way it should be tied. We try to stay with tradition in that we use no buttons, no zippers, no buckles. We try to continue on as our forefathers did as much as possible. This belt is old and is done with sinew.

This is the modern version of fastening. It is a buckle, beaded, but still it is modern on an ancient belt. This is an old belt with the Indian fastening. These are made with sinew. Over here, I have deer sinew. This was moistened, usually with saliva from the mouth. You peeled this off, and you wet it. You kept it in your mouth, and you threaded it and sewed. With these belts, here is an awl, an old awl. The handle is made with Indian-tanned rawhide and it is woven. Some were much smaller. This is large because I can use it for anything. I use it all the time. This was used to make holes through here in which to fasten the beads and to put the sinew through. This was the work, bead by bead, hole by hole, little string by little string, each chewed in the mouth and softened. So you can see why this work is so priceless.

We have gone from the belt with the Indian tying, to the belt with the modern buckles. The belt I have on is the modern one. It is on canvas. It is beaded so that it is good in that it is tied down. It isn't "loomed" on. Loom work doesn't hold up. It is beaded on. It is very good work, but you can see that there is a big difference. We Indians recognize it immediately. This one has masking tape because it is old. These brads stick through it and tear the garments without the tape, so my husband put it on. We use these things. You see, we still have the old ties.

This is something that belonged to Mr. Minthorn's father. At one time it was considered a badge of office. He held a high position with his people, and it was fastened to the belt similar to the one I am wearing, but it was this. It is also done with sinew, and it is very old, possibly a hundred years old.

This one is a modern version of it, done with thread on lighter leather. There are no brass rivets. It is the same thing, but it is the modern story.

These Indian things are very expensive and very rare, many of them. Some have passed on to our young people that no longer care. Maybe they are desperate for money. They may have sold them or pawned them, or the things have ended up in a museum. Perhaps some of them have burned down with a home, and they are lost. Our people as a whole, and there are exceptions, but, as a whole, our people are poor, and we sometimes cannot afford the genuine thing. There are a few of us that can have everything that we want when we go out. I feel very fortunate that we have all the things that we need at least. But when you are at a celebration watching the beautifully dressed people dancing, and if you look closely, you may think, "My, how lovely the beadwork is." Here is an example of what you might really see. It is lovely, isn't it? And this is another one that hangs down, and it is very flashy. It is very lovely, but it is only a cheap imitation. Any Indian will tell you that this is no good, that is, anyone that knows his equipment in the Northwest. This is Hong Kong, the beadwork. This is not Indian beadwork.

With our Indian work, there are no two items that are exactly alike. If you look us completely over, you will see that we have matched sets, but no two people will have the identical color combination or pattern. This one is from Hong Kong and you will see this pattern and color combination on everyone everywhere. There are several others, the thunderbird, for example, that they copy from you, and it is Hong Kong. This is the thing, it cheapens the true Indian work in that it is sold as Indian beadwork. It is most attractive though, I think, don't you, when it is made up? But it isn't for real, and we know it. In competitive dancing, such as a lot of us follow, the judges know these things just as we do, and it is stricken against you, for that Hong Kong beadwork is out. You are not "dressed." You have to have the authentic thing. If it is only one item, let it be for real, not an import such as this. It would be all right to wear it, just like today. I could have worn it, but I don't like to wear Hong Kong things. But they are here.[8]

Question and Answer Period Follows:

Question one was concerned with the Indians of the Sound area. Mrs. Minthorn's answer: We think of the Sound area group as those with the Canadian and Alaskan area because of their culture, their story telling, their dancing or their style of dancing, their celebrations and everything which border more on the far North than on the Northwest, and so the culture is completely foreign to me.

Question two was concerned with the stick Indian. Mrs. Minthorn's answer: I have no idea about this. I have never heard of it. You see, the Yakima travel up into the area. We have friends that attend, and they know all about the ceremonial dances and the meetings of them, and so forth, but we don't go because we like to dance and to take part, and their celebrations, as we understand them, are more of a story, like going to an operetta or something. They are telling history. So we haven't attended since we like to participate.

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[8] Mrs. Minthorn had many items for comparison. The last thing shown was the authentic Indian beadwork shown against the new, modern Hong Kong copied beadwork often sold as the genuine Indian product. She states that Indians know the difference; perhaps non-Indians do not.

Question three was concerned with the supernatural. Mrs. Minthorn's answer: Oh, the supernatural. No, about that, we would not know. We have spiritual things, but we don't discuss them too much. I can only say that we still believe in our medicine man, and we feel that we do "sense" this in a spiritual way. I am a firm believer, and we are Catholic too. Father Fisher is our parish priest. We are Catholic, but deep within us, we are Indian, and we are devout Catholics too. I still feel that we people, perhaps because our progress is different than that of the white man, maybe this is the reason that our instincts are perhaps slightly on the animal side yet. We "sense" immediately where someone else may overlook the thing. I don't know what it is, but there is a something, a sense there that many people lack what we have.

Question four was concerned with the difference between "Medicine Man" and "Witch Doctor." Mrs. Minthorn's answer: I don't believe that witch doctor and the medicine man would be the same thing. It is possible in another area, but we here in the Northwest refer to the medicine man as a man with many powers which I imagine the witch doctor would have also. But when you think overall of the witch doctor, you think of harmful things. He has a hold over you. A medicine man heals you. You are fearful of what he will do if you don't abide by what he says. I think the "whip man" would come more near to being a witch doctor. The whip man would be a better comparison in our area. He stands for law and order. He is mighty, strong, and fierce, and if you got out of line, you were tied down and beaten until you never repeated the offense. This was the whip man or the whip woman. The medicine man was for healing. This would be the difference.

Question five was concerned with the Indian Shaker Religion. Mrs. Minthorn's answer: It is a religion, but I don't know anything about it. I think it is Northwest.[9]

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[9] The Shaker sect, which is Northwest, is said to have once been very active in the promotion of Indian remedies. See Virgil J. Vogel, American Indian Medicine (Norman, 1970).

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FOODS AND HOME CUSTOMS OF THE NORTHWEST AMERICAN INDIAN

Vivian and William Minthorn

I am going into a field that I am a relative stranger to, but as I said earlier, we have learned our lesson well. Just as you ladies here, if I need something, I go down to the grocery store and buy it: canned, frozen, or what have you, depending on the time that I have. I thought you might be interested in the things I brought when I noticed that some of you came up to look at the foods.

My husband's cousin, Mrs. Louise Lloyd, Peter Lloyd's wife, was nice enough to let me bring the food that is displayed here. She is one of the few women who still prepare things in the old traditional way. If any of you attended the La Grande Indian Festival of Arts,[1] you may have met her. She has her booth there and an exhibit of these foods and beadwork. She is also my cook. I'm one of the old, rich women. I've got one of the leading chiefs, so I can afford to hire one or two cooks. A year ago we averaged about seventy-five people per meal. I was the flunky. I did the potato peeling, the dishwashing, the garbage hauling, I saw that the water buckets were full, and I made the coffee. I worked until everybody would say, "Let's eat and get going." The Sioux would say, "Ho-ka-hey, let's go!" Anyway, this lady is a very fine person, and knowing that I am sort of a stranger to this particular thing, she tried to explain some of it to me. So, if you'll bear with me.

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[1] The La Grande Indian Festival of Arts is held annually in La Grande, Oregon in June. William Minthorn has served on the board for the Festival for several years and was chairman for 1970.

This item is very old; I suppose we could call it a grinder. It is cracked on the one side right in here. It's very ancient. It's more than one hundred years old. Mrs. Lloyd still uses this for grinding her food. The softer roots, the softer berries, salmon, the fat and so forth are ground in here.

This is the root of an ash tree. This is the root under the ground that this is made from. It's very old. Mrs. Lloyd said: "I'm sorry I didn't have time to clean it the last time I used it." I am sure you have heard about those "stinky" Indians. Well, this is it. If any of you want, you can come up and smell this. This is typical of many of our camps and of our Indian homes. We will have a real good Indian feed, and this is one of the smells. This is where some of the goodies are made. Like your modern mixmasters and blenders, this item is very important.

I had a large stone pestle and gourd to bring, but it is so heavy. I thought not many of you would have seen it. It's more for meat, choke cherries, some of the harder things to grind, such as corn and that sort of thing. This one that I have brought is for the softer foods, or those easier to grind.

Now in the tanning of hides. I don't suppose the young people who are learning to make buckskin do this. I had intended to bring buckskin, but at the last minute I didn't get to it. I noticed upstairs in the display that they have one of these. I think it's the Alaskan exhibit. They have one of these that is shorter than this one with metal. Perhaps theirs is with walrus. This is part of an Elk antler, and it's very old. There's a metal attachment, and you'll see that it is grooved. A metal attachment goes in here, and it's tied on with rawhide thongs. Some of them have sort of a sawtooth edge that fits on to use for scraping, and this is for the rawhide. There's another attachment that's fitted on that's similar to a hoe, and that is what they use for the Indian rawhide trunk. You have probably seen these. They can be anywhere from two to five feet long and a foot to two feet wide. They're painted, stained, with Indian designs on, and they're tied with rawhide strings. We use those as you would a suitcase or a little trunk. This handle, for that reason, since it can be used for either, is long. The one upstairs is short. This is long because the ladies years ago in their first work had it on the ground, and they had to reach, you see, to the ground to do their scraping and designing and scoring of the leather. So this handle was considered a long handle.

We had our pushups and everything else with the work, you see. Later, with the coming of the white man, the women got a little more modern and used the draw knife. This is very dull, and these things the woman still uses. This is very dull because if it were sharp it would cut the buckskin. The purpose of this is that after the hair is taken off the hide, there is a membrane, a slick surface on the leather, and this or that is to take this fine membrane off. It is also to make the buckskin or the skin pliable. That is why this has to be dull. If it were sharp, it would go too deeply, and it would ruin the hide. That is one of the big differences in commercial buckskin and Indian buckskin. They leave that membrane on there, you see. It's like with tripe. You people take that skin off, and our people like to leave it that way. Don't wash it; throw it in the stew pot. That seasons it. So that's the way it is

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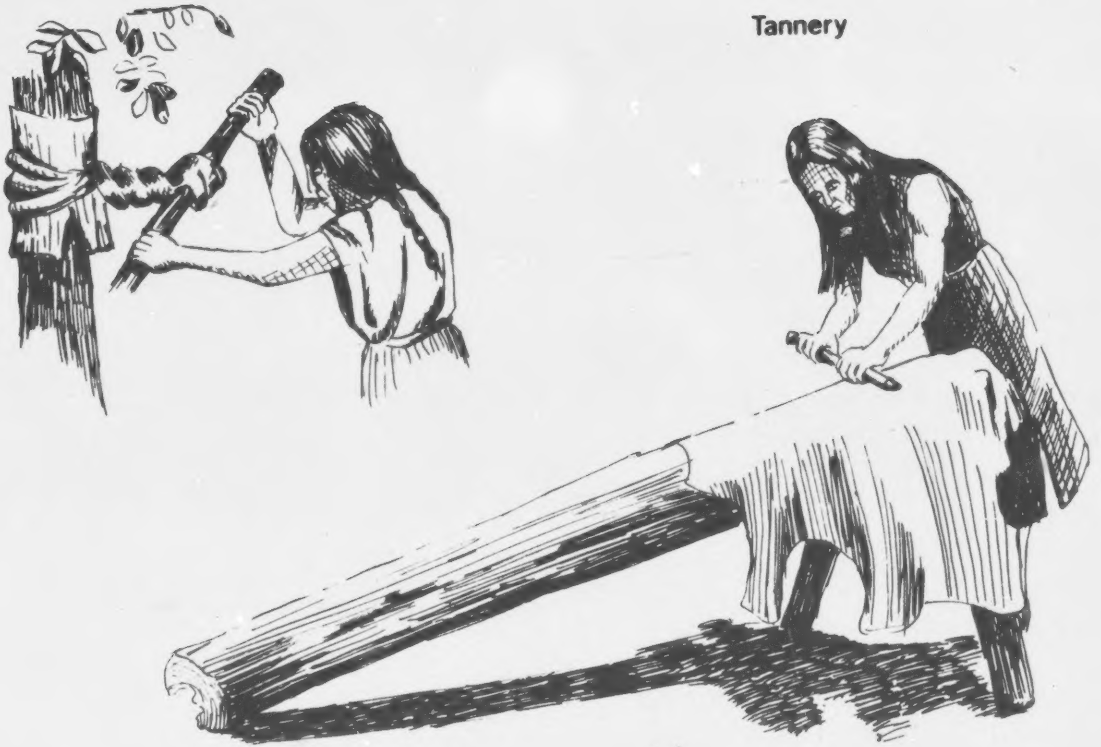
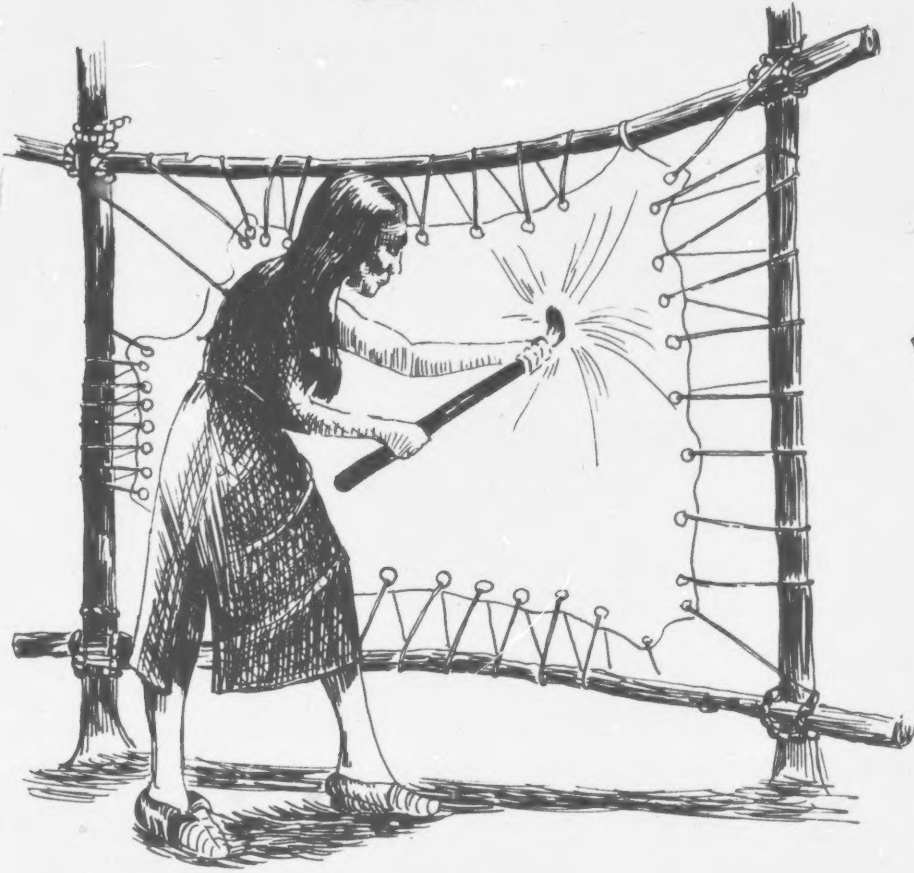
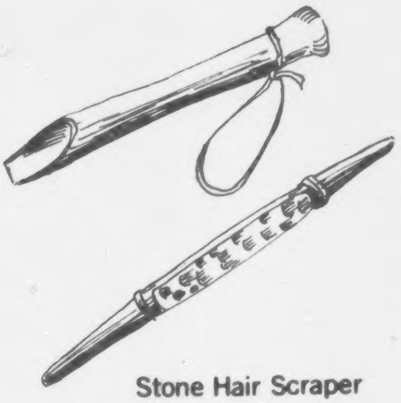
Tannery





Bone Fleshing Tool



Stone Hair Scraper

with the hides. You leave it on; we take it off. So we have differences in culture there.

This is our native hemp. This has to be pulled. It is all cleaned and softened with the nails. It is bone dry. All the excess and the loose weak pieces are taken off. Then it is twisted and made into this very soft, twisted rope. It's used for many, many things. You use it for anything as you would use twine or whatever in your home. This is just for every purpose. But it is also a lot of work. It is bark.

These are tule mats to eat on. Our people sit on the ground to have their feasts. This is the type of thing they use for a table. This is a modern one. It is the tule just the way it grows in the swamp. They gather these. Now under here I have a large one. This is an old one. You see, there's a difference. This has a willow. This tule is just laid in straight pieces across and sewn straight through with a single tie as it goes down. This one is with a double tule, and it is twisted. It is woven. This is a double thread crisscrossing here. This is sewn straight just as this is except that instead of leaving the tule straight, it is also woven back and forth. Two of them are crisscrossing. Where they crisscross, the thread goes through both, and then it is crisscrossed. It is mashed flat as you sew which makes it softer and more attractive.

Many of these years ago were used for burial mats. Even within the past year and a half, large ones have been used. They are very elaborately made. Much care is taken for the texture, the weave, and the coloring of this tule mat. It was laid down in the grave, and the casket was lowered. Then it was covered before the dirt was put on it.

This was necessary to keep everything clean and pure and uncontaminated. It was all Indian as much as could be permitted. These also in the large size are used for burials.

Now, I don't know what to say about our food. This is moss as it is picked in the woods. Of course, this is dried now. This is the uncooked or unbaked moss. My husband knows about these things. Here it is cooked. It is baked in the earth, isn't it? (The question is addressed to Mr. Minthorn.) Now he'll have to help me.

Mr. Minthorn speaks: I may explain this part now. This moss is found in any place in the mountains. A lot of you fellows have gone hunting back over in Eastern Oregon through the Blue Mountains, and as you went through the forest, you've seen this moss hanging from the trees. The Indian women make trips into the mountains, and they pull this off the trees and put it into a burlap sack or whatever way they have of carrying their bundles. When they brought this back home, they prepared a pit. They dug the pit a foot deep or so, a pit three by four feet or about that size of a square. Then they built a big bonfire of a lot of heavy logs and so forth. They made a kind of crib and put logs and stuff on top of that. They built a fire under them, and they let the wood burn out. They heaped rocks up there--nice sized rocks--and they let that burn right to the ground.

The next operation was that they got back there and took willow branches with the leaves still on them, or sometimes there were fir boughs, and they put those over the hot rocks. They sprinkled water on the branches and leaves and took old sacks and put them or an old cloth on top of the wet branches and leaves. This was wetted down. They took it in large batches, and this was wetted down. When it was dampened, they put it over the wet branches and leaves. They put wet leaves on top of that, everything being kept wet and moist. Then they put another cloth over that and covered it with another four inches of dirt. It made a kind of mound. They built a bonfire on that and kept that up for about three days. They kept the fire going as it would burn down. Each day a woman would go there and feel underneath from a little hole in the side to see how it was coming along. In about three days, this was cooked. When the fire had died down, they took the dirt off. This mass that you see here was in there, and it was very much like jello. It was eaten very much as it came out of the pit. They dried it and mixed it with other foods. They made some kind of a stew of it and ate it throughout the year.

Mrs. Minthorn continues: This is bitterroot[2] and it is just that--bitter. When it is cleaned, it is like this, very fresh, very pliable. See, with the covering off, there is a fine tender part of the root.[3] It's bitterroot, and when it is cooked, it looks something like turnip--it's clear, like little shreds of turnip when it is cooked. You know, it is that kind of transparent white, and it looks very appetizing to those of us who like it. But when you cook it, you may want it with something else.

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[2] See the Wy-am packaged kit, Instructional Media Center, Oregon College of Education. It is a small exhibit of the Columbia River Indian's way of life.

[3] Roots are an important part of the Northwest Indian's diet. According to Mrs. Green of the Warm Springs Reservation, bitterroot is the chief of the roots for the Warm Springs people. A string bag holds the bitterroot. Other roots of importance are "coush" (also spelled "kouse" or the Nez Perce "kaaush") and "looksh" (also pronounced "looks" and "luuksh" by the Nez Perce, according to Bruce Rigsby, a student of the Umatilla and Nez Perce languages.) Camas is also an important, but generally better known, root.

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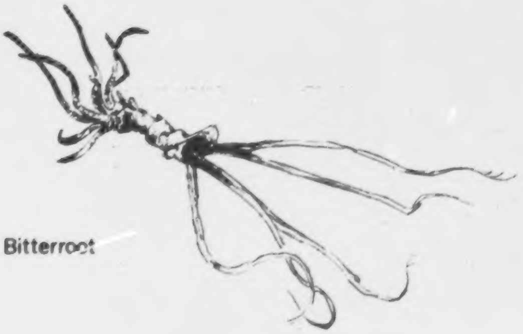
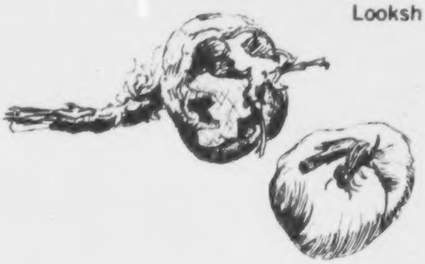
Bitterroot, a Rocky Mountain succulent herb, is dug in the spring, in late March or early April, according to the weather. There is a special time to dig for the roots so that they are young and tender. Northwest Indians dig them with a digging iron and place them in root baskets. Before the Root Feast, a sacred ceremony, the roots are cleaned, the outer bark is pushed or pulled off. The bitterroot in this stage is very pliable. It may be cooked immediately, or it may be stored as a dry root. As a cooked food, Mr. Minthorn explains that "it looks something like turnip--it's clear, like little shreds of turnip when its cooked.... that kind of transparent white, and it looks very appetizing." The bitterroot can be mixed with other foods, especially with the salmon.


Bitterroot


Looksh

"Kouse" and "Looksh" are other roots which the Northwest people dig. These roots are still used for trading purposes. "Kouse" can be cooked in a number of ways, and some of the roots are pound to a powder to be used as flour. The roots are an important part of the Northwest Indians' diet, and at the annual Root Feast, before the people partake of the food which has been prepared in great abundance, they first pay tribute to the Creator. A special plate of food is tasted according to the food's importance in the diet. Salmon is king, the number one food; the roots are next, each in order of its importance, and last are the huckleberries. After the these are eaten in unison, after the tribute is paid, the food is eaten.

Mr. Minthorn adds a comment: It is always used as a mixture with other foods. Some of the Celilo people, the people living on the river, took the salmon. They pounded that up and mixed this bitterroot with it.

Mrs. Minthorn adds a comment: It gave the salmon this nice spicy hot taste. It was more for the flavoring of other foods rather than just to be used as a vegetable. It gave the food a little bite; it was something spicy.

This is dried elk meat. Everyone is familiar with dried elk meat. There is dried salmon, and there is smoked salmon. The difference between this salmon is that it is dried from the air, or from nature herself, and this other is dried smoked. This is now put in a tipi. It depends on the flavor you want to give it, the type of wood you would use to smoke it. You don't have a fire as such. You keep it with green wood, so it gets like any smoked fish that you have. This piece is smoked, and this fish is dried. We especially care for the dried fish. I don't care too much for the smoked salmon.

Mr. Minthorn speaks: I hope that there is someone here from Celilo because I heard of the process they use to prepare this dried salmon. You know, of course, that there is quite a strong wind[4] that comes up the Columbia River, and all during the summer time, the wind blows on up the river. There is a certain area around that Celilo country, and when the wind hits just about right, well, that is where these drying sheds were built years ago. And that is where it took an expert to cut a fish all up, the way it is cut in this example here. It was cut and put on racks in the shed. It was the wind that came through there that dried the fish. The temperature was just right, and that helped to cure the fish so that it didn't spoil. But if you went back there where those homes are located today, your fish would spoil. It gets moldy or the flies get to it.[5]

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[4] The Gorge wind or the East wind blows as far as Portland, Oregon. It is a much talked about wind in either summer or winter.

Mrs. Minthorn continues: This particular shed kept the flies away. I noticed that this dried salmon has the skin on. I have to tell one little secret. My sister, who is much older than I am, told of when she first started to dry salmon. All the ladies have their own particular way of doing something to make it especially nice. She watched the other ladies, and she had her rack. You see, all of our people went down to Celilo at one time for the fishing. My sister cut the salmon as thin as she could and boned it and did as she saw the others do. She would lay these little pieces on the rock, and in a little while, down they would come. And she would rinse them off and put them back again. In a little while, they would be down again. The other ladies were amused. They watched her and didn't dare say anything. They figured that if that was her way, then who were they to tell her. So, she never did know what happened. I never did try to dry salmon.

As I say, sometimes the Great Spirit smiles on me, and I learn things here and there. A very fine neighbor, Mrs. Lucy Johnson, a widow, used to go to Celilo all the time, and she dried salmon. She wanted to

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[5] The Government moved the Indian people at the old Celilo Falls on the Columbia away from the river (the old site for the housing is now a highway rest area). The remnant of the Celilo group was located further up towards the hills in what is now called Celilo Village. The Village is a few steps from a railroad track and a few steps further to the highway. On the old site they hold their annual salmon bake in an effort to raise enough money for their longhouse. The longhouse is the Celilo dream today--for it is where the sacred ceremonies take place.

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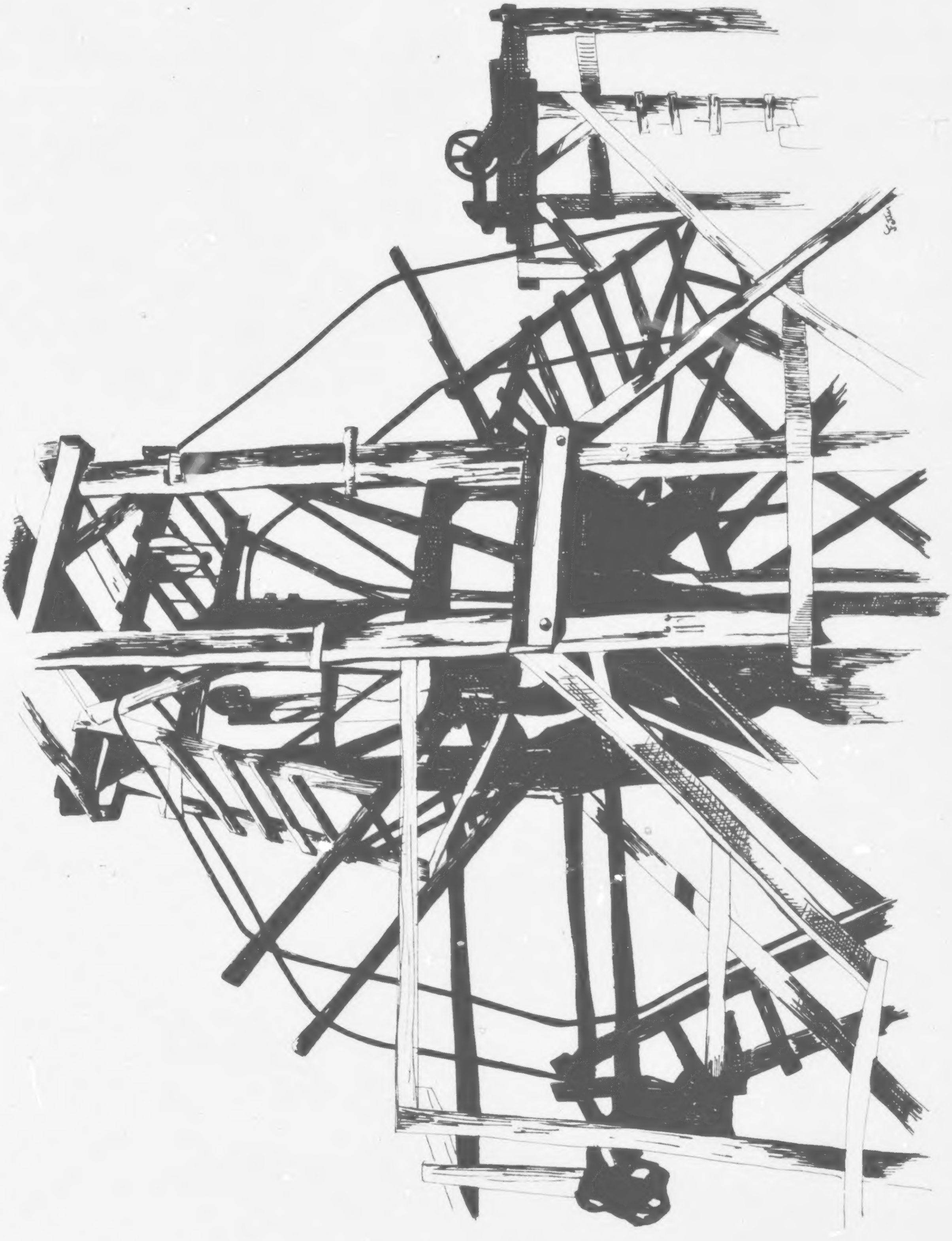

Celilo Fish Wheel Ruins

explain something to me because there are many things that you can do with salmon. She said, "Now, I want to teach you how to do this." I said, "Please don't. I know too many things already, and if I learn any more, he (my husband) will expect me to do it." She said, "Someday you may change your mind. And if you do, remember that years ago some women were going to dry salmon, and they kept putting it on the drying rack and it kept falling off. I don't want you to do that because you are like my own. If you ever dry salmon, it has to be cut very very thin, like some of the boiled ham. Cut it thin, but before you put it over the rack, cut all the meat from the skin of the salmon. Put the skin over the drying rack first, then put the meat on that. That way the meat will never fall on the ground and get dirty." So, if you ever want to dry salmon, put the skin on the rack first.

Some of this, such as the coush, can be cooked like cream of wheat. To me it is very tasteless. My husband likes it very much. Coush, bitterroot, and salmon, at root feast, these foods are some of the things that we give thanks for. This is our life. This is one of the main things.

This is chokeberries mixed with salmon.[6] Here is dried huckleberries. Now we just take it for granted that you put huckleberries in the sun and dry them. Mr. Lloyd was explaining to me that many, many years ago, say seventy-five or eighty years ago, or even further back than that, the ladies went into the mountains and picked the huckleberries. Now we have many regulations governing what we may or may not do. All of us abide by

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[6] Mrs. Minthorn brought an exhibit of Northwest Indian foods to the ABE Institute in Monmouth, Oregon in the Summer of 1970. She displayed the food with appropriate labels for each and talked about several of the principal foods of the Indians of the Northwest.

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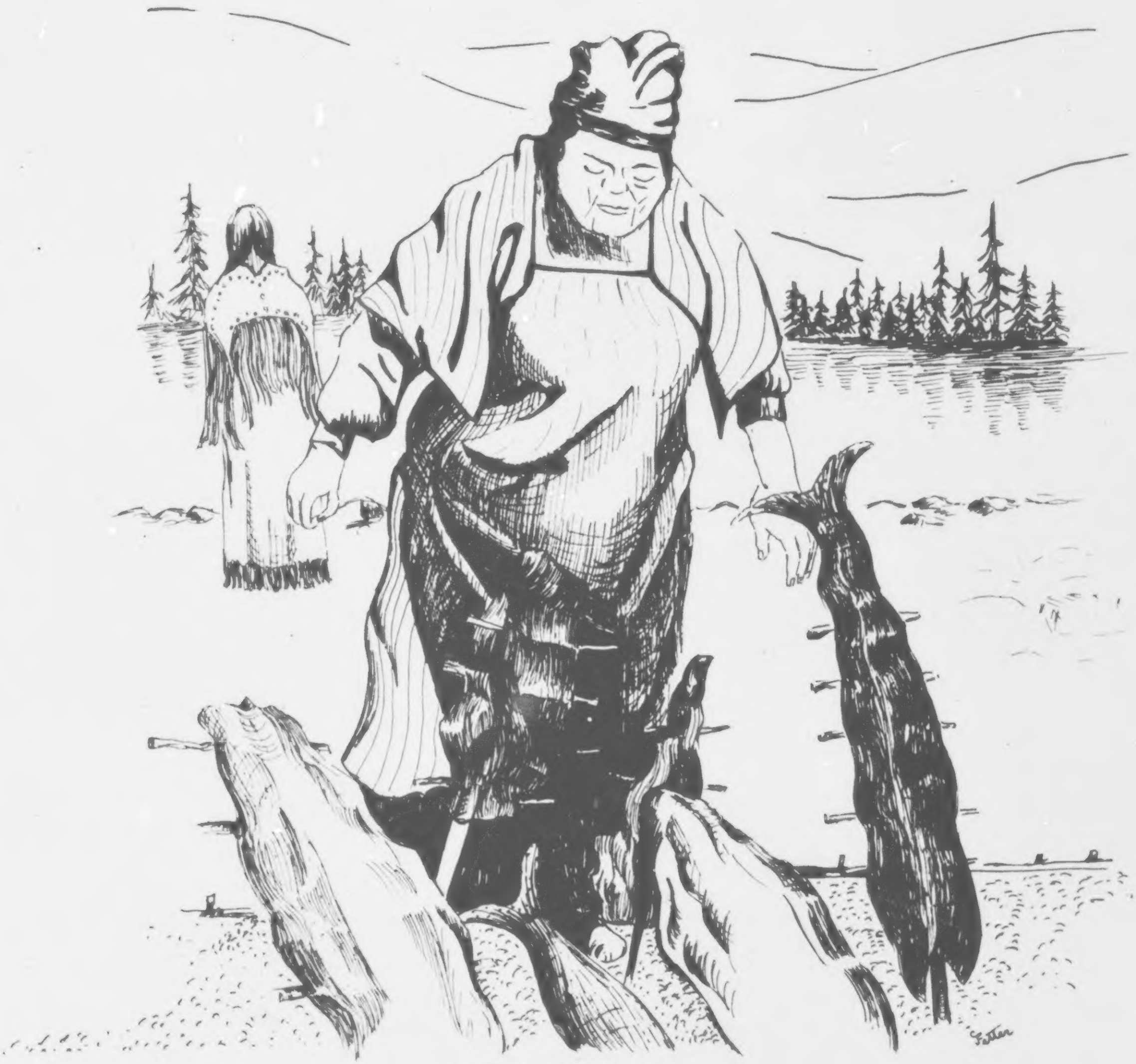

Fish Bake at Celilo

In the preparation of the salmon it was cooked in part of the Northwest by splitting it open down the back, inserting cross pieces of wood to prevent folding and placing the flattened fish upright between two split tongs near the fire.

Mrs. Minthorn comments on the drying of salmon: "Cut it thin, but before you put it on the rack, cut all of the meat from the skin of the salmon. Put the skin over the drying rack first, and then put the meat on that. If you do this, the salmon won't fall off."

Schlageter says the smoking houses or sheds for the curing and drying of the fish were owned by two or more families, and they were built some distance from the main dwelling.

these regulations, and we must abide by them. But at that time it was different. They would find a nice dry log, the longer the better because of the communal type of living the people had. All was shared together. We still have this type of living. You don't invite anyone to dinner on our reservation. They know when dinner should be, and they are just there. Everyone sits down and eats. You just prepare to add a little more water to the stew. We all share.

So it was years ago. Beside the side of the long log they would dig a trench very close to the length of the log. They cleaned the freshly gathered huckleberries and put them in this trench. They didn't fill it full, just a nice little v-shaped trench was what they wanted. They didn't fill it, they just put a nice amount along the trench. They knew just about what to put in it. Then the log was set on fire. The heat from the log dried the huckleberries. They were dried from this heat.

During this process the ladies would have a long paddle to use, similar to that of an oar or a bow because the heat would be so intense. It didn't take too long. By the time the log was burned, the berries were dried. But all during this process, the ladies had to be a distance from it because of the heat. They used the paddles and stirred the berries from a way off. They walked up and down and stirred the berries ever so gently so they wouldn't let the juices and everything run out. They stirred with the paddles, and this was an all-night or an all-day operation. There was a lot of work to this.

Later, regulations began to interfere with this. So they put tipis up in the mountains, and they built fires in the tipis as much as they safely could do. They put up four posts like table legs would be, and they put a screen across it and close to the ground. They spread the huckleberries on the screen and made the fires under there. They burned more like coals and dried the berries that way. Now, they can no longer even do that because of the fire hazard. I have never heard of an Indian starting a fire in a forest, but it is a hazard.

Some people dry these on their roofs. They just have the sun, the elements or whatever. They hope it doesn't rain. You don't see too many dried berries or roots, not the way you did years ago, and we miss it because this was very important. They were very much like the fruit now that is dried. You just add the water, and they come back fresh. Or you could bake with them. One thing that we liked was to make a stew of the huckleberries and a sort of sweet dumpling, little small dough drops with sugar in it. You drop the dumpling in and let it cook in the juice. It is like short cake. It is real good. It used to be, and still is a nice way to serve it, especially when you are camping. That is the huckleberry. We enjoy it.

Eels I don't care for. To me they are snakes, but all of my family loves them. I don't care for them. Once we had a feast, a memorial at my sister's, and her daughter-in-law came in. She had this tremendous bundle. She set it on the table. My sister-in-law's daughter is not real ambitious about the house. She doesn't come in and take over the house and say, "Well, here, let me do that." Thank goodness for that! So she came in, and I was at work trying to be helpful. I didn't know what was going on because I don't know too much about preparing a real feast as such for a real traditional Indian feast with the roast corn kernels, the eels, the fish heads, the roots, and the mixtures. To do this, you are really an Indian chef. Mr. Minthorn's sister is. I was trying to stir a sauce so things wouldn't stick because an Indian feast is ten times the Thanksgiving feast because of the many things that are prepared. Her daughter came in, and I didn't see her because I was at the wood stove. (Nothing cooks the food for our older people like a wood fire. If it is 120 degrees, you stand in the sun with a wood fire going. It gives the food a better flavor than the electric range. They ruin everything with electricity.)

I was stirring the sauce, and quite suddenly this young lady came over to me and said, "Oh, Aunty, let me stir that because you look warm." I said, "Thank you," and she took the thing and started stirring. Then she said, "Oh, open the bundle right away. We need that right away." Here was the high bundle with the heavy twine. I couldn't get it open. My sister-in-law is very efficient, and she is one of those stern Indian ladies. A stern Indian lady is what I call one with the long hair, the shawl, and the moccasins. "Get the knife and cut it," she said. All right. I never question her authority. I grabbed the knife and started cutting. I don't know what made me stop. I don't know if the package moved or what. I said, "No, I am not going to open it." She said, "Hurry up." She had the grease and everything ready, but I wouldn't open it. Her daughter finally had to open the bundle. When she finally got it open, there were live eels wiggling all over the place. I said, "Oh, mercy," and her husband laughed, "What's the matter? They just want to kiss you."

Have you ever seen how an eel looks? In the family I learned that there is a way to fix these. When they are fresh, they are round just like a snake. I've never killed them. I don't know if you cut their heads off or not. Anyway, you slice them, crosswise, and there is a tiny bone in the center which you can cut out or you can leave. If you want to clean an eel that is really clean and nice, let it soak from five to twenty minutes, depending on how much time you have or how hungry your family is. Soak it in salt water. There is a membrane on the outside of the eel that will turn chalky, bluish-white or something like that. You can peel it right off like the skin on a bologna. You can take this off, and the eel is rather tender. Otherwise, it is rather chewy when you get to the outside edge. That is the eel. They were very rich and they were sure I would enjoy the eel, but I didn't want it. I will share everything, but not eel.

I found out that salmon was prepared another way years ago. It was ground in a container similar to this, I think. After it has been dried, you grind it and it is fine and powdery. You can put it in large rawhide containers. The fresh salmon you fix, and the oil will rise from that. You can take the layers of the salmon oil, and when you put the layers of the fresh ground salmon in the rawhide pouches, you can put the salmon oil over it to preserve it the way people used to do with their sausage.

Mr. Minthorn adds some comments: Now there is one thing. All of this can be prepared as it is taken out of the river. You have to take good care of the salmon in the wintertime because it will freeze and turn real dry and tasteless. The women used to take pains in keeping the food all wrapped so that it couldn't freeze. It had to be kept like room temperature now.

Mrs. Minthorn continues: This is another delicacy with our people, the salmon head and back. This is a sticky mucus-like gelatin when it is boiled. They suck it off the bone, and it is real good. No, it is tasty. It is good food, or people wouldn't eat it. It is just simply that you acquire a taste for it. I feel that I have gone this long in life, why acquire any more than I have. Perhaps that is the way some of you feel about the salmon head and back. When you go into an Indian home where they are very generous and good and they want you to have the best and they go way out to see that you have the finest, perhaps you will be served this. They may give you eel and that sort of thing. If it is the hunting season--I don't know why they set back the steaks and roasts and everything--you will be given the best for barbecuing or for roasting. Or you will have ribs where all the meat has been cut off except for a few pieces here and there, and this also is a delicacy. So feel honored if you ever go to an Indian home and you are fed in this manner. It is the best.

I believe that a lot of modern medicine was taken from our medicine and remedies. If you are bitten by a snake, you use the venom. Instead of inserting it with the hypodermic, you take it orally. If you get in the stinging nettle, you know how that is. It burns, and it is painful. Immediately take some of the leaves and boil them. Take just a minute amount, and drink the liquid. The fire leaves you. You fight the poison with the same poison antidote. Our people do this, and they believe in it.[7]

You shouldn't disturb the snakes. You should let them go. We all believe this. If you kill one, then look for another one because his mate is there and he or she will avenge the death. You are bound to be bitten by a snake if you kill one. So you just let them go about their way. You step to one side, and they will step to another. If you do this, you will have no problem. In some of the places that we have been, we have found many snakes, all kinds: rattlesnakes, cottonmouths, and we sleep on the ground. If they come along, we just keep quiet, and they go about their business. They are afraid of us too, and that is why they bite us. We startle them. They are afraid of the sudden motion or something. If one wants to strike you, learn to remain perfectly still. The snake will lose interest and will go away. Don't scream or yell because the vibrations or sound waves seem to upset them too. Just keep perfectly calm and quiet, and the snake will go away.

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[7] Virgil J. Vogel, American Indian Medicine (Norman, 1970).

Among our people this is a certain sense we have which is that of sensing pending trouble or doom or whatever.

Last year at the Crow Fair or the Crow Agency in Montana, we had the outdoor toilets. We don't have all of the modern plumbing at the celebration grounds. There was a rattlesnake in the trail going to the little house in the back. It was behind the camp, and it was immediately behind our camp which was the Real Bird Russell camp. A person just stopped there on the trail. I guess he sensed that something was wrong. The snake came. You see, a person learns to distract it, and it goes away. Somehow our people sense what to do. It is like one lady remarked in regard to Indian ladies. She said, "I am always so surprised when I go and watch your Indian dances, there are so many of you in such a little area. You are packed in like sardines, and everybody is doing his particular dance thing. Even the little ones, the ones who can just barely crawl, and on up, they are out there just working. The adult dancers go right on with their heads up doing their whirling steps and never once do you step on a child or bump into a child. You never seem to pay any attention to them. They are just not there. Yet, you never hurt one."

This is something that we have. I don't know what it is. I have seen other dances, modern dancing where they knock down a child. We just don't pay any attention to the children while we are dancing. This is something that we have as Indians that is very strange. I don't know why, but it is so.

We sense when something is near our tent if we camp in the mountains. We sense when something is there although there may not be a sound. Usually there is something there if you investigate. I don't know what it is called, but we have this thing.

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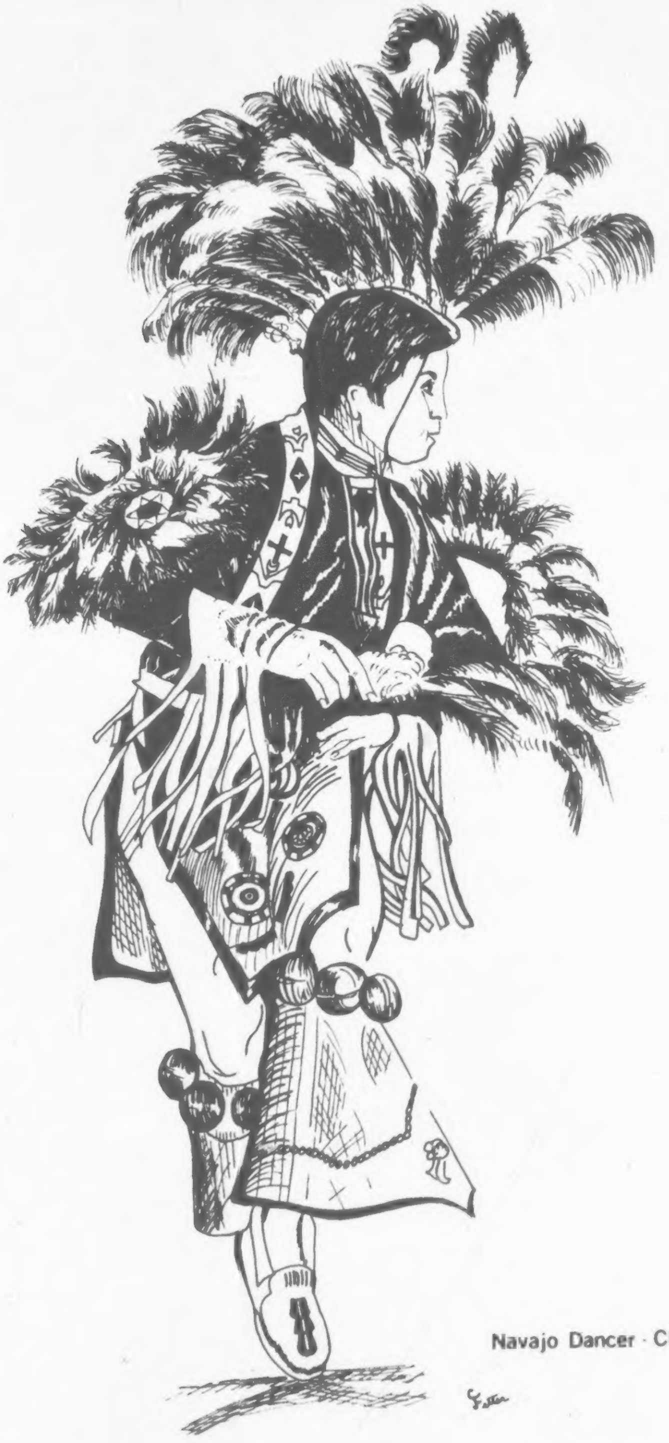

Navajo Dancer · Chemawa Indian School

TRENDS IN AMERICAN INDIAN EDUCATION

Wallace H. Hanley[1]

I probably should apologize for Joe Watson,[2] who was supposed to have been here yesterday. I don't know if any of you know him or not, but he is right out of the area in Window Rock, the Navajo area, and he is the assistant area director for the Navajo tribe. He has a pretty important position with the Navajos, and since he is a Navajo, he is pretty well versed in Indian education.

This is election year (1970), and at the last count they had about seven Navajos running for office to gain the chairmanship of the tribal council.

My field is mainly with the schools in our area. If you have any questions at any time, go right ahead and ask them because I do not think that I will be able to talk the full half hour.

One of the main things that we do in our area is to help our youngsters to get out to see something besides the country and people where they live. We have used our exchange program extensively with other schools where the kids are sent to larger schools. We send them to Phoenix, San Francisco, Los Angeles, areas like these where the exchange program goes to work. Some of these kids have never been away from the reservation. This gives them a good chance to intermingle with the Anglo students. Our public on the reservation is ninety-five per cent Indian or right in that area, so our boys and girls do not have very much in the way of a chance to intermingle with the Anglos. In fact, one of the schools on the reservation this spring sent one whole class of about forty-five students to Hawaii. These kids were about twelve years old. They spent two weeks there. This went over very well, and the money for the trip came from what the class collected from donations and contributions, and it represented a lot of hard work on the part of the kids. Some were offered rides back for the summer, and some did go back to spend a whole summer in Hawaii.

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[1] Wallace H. Hanley, a Navajo, is an assistant to the chairman of the Navajo Tribal Council.

[2] Joe Watson, a Navajo, in August, 1970, was a member of the Navajo Tribal Council.

In Tuba City, we started our own group for an exchange program. We got sixteen of our high school students to take a trip to Scotland where they went to school at St. Andrews University for a period of eight weeks. We raised funds through the combined efforts of many. We did just about a little of everything all year long. We were also fortunate to get about five thousand dollars from the Navajo tribe to send our students to Scotland. Remember that a lot of our kids have never been on an airplane, nor have they ever been off the reservation. They gained quite a bit in experience from this trip.

In regard to these trips, I think this is an experience they all should have. The kids are shy, and they kind of sit back. You probably have had the same experience with the kids in Alaska. We found that by getting them out among others, they begin to open up, and there emerges a whole new fund of ideas as they mingle with these other students. I got a letter from one of them in Scotland the other day. He said that

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they were having a great time. One of them told me of all the sights they have seen. They spent two days in New York City. All they knew of these places was what they had read, and now they were seeing them. This is a completely new experience for them and different. They are really thankful for it and appreciative of it.

Whether the experience of getting out and seeing things is good for them is controversial. I talked to one of the students over in the Chemawa School,[3] and the girl we talked to was a fifteen-year-old girl from Alaska. She was a freshman at Chemawa. We asked why she had come to Chemawa, and if she got lonesome. She said that she did at first, but she liked it so much because she has a lot more to do at the school than at home. She said she wanted to get away from her home because she came from a large family. She explained that she came from a real isolated spot in central Alaska and that she was happy at Chemawa. She had never been out of Alaska before, and she stayed around Chemawa for the summer instead of going back up to Alaska.

Back to my own work. We have had five big changes in our schools on the reservations as far as the BIA[4] is concerned. One of the first was in the 1940's, I believe, when the BIA brought this small trailer school in for a day school to keep all the elementary school kids in, from junior high age on down. We outgrew the trailers in no time. I think twenty to twenty-five per cent of our students who were school age then were going to school. The other seventy-five per cent had never been to school. So just trying to get these back into school strained our schools to the point where the government and the public schools just couldn't keep up, that is, in classroom space.

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[3] Chemawa Indian School is near Salem, Oregon. Its population includes Alaskans, both Indian and Eskimo, and the Indian students from the Northwest who are not in private or public schools. The school formerly included the Navajo students also.

[4] BIA is the Bureau of Indian Affairs, U.S. Department of the Interior.

We built dormitories, and the surrounding public schools on the reservation at Flagstaff, Winslow, and others, built dormitories for two hundred to three hundred kids. The students stayed in the dormitories and went to classes with the non-Indian students. But this still wasn't enough to keep the kids on the reservation in schools. They built another boarding school at Many Farms. Windgate has expanded to just a senior high school. We still are sending kids up here to Oregon and California. We have two hundred going to school at Brigham City, and we have them scattered through Oklahoma and as far back as Kansas.

The trend now is to try to build boarding schools right around the reservation. So there are boarding high schools right in these communities. We have had a high school for one thousand student capacity that is in the planning stages in the area of Tuba City for ten years, and nothing has ever become of it. I think other communities as well have been asking for or trying to get boarding schools in these areas.

Look at the people in Window Rock who are college graduates who now hold important administrative positions within our tribe as well as within the BIA structure. They come with a variety in backgrounds, a lot of them. Many of them are products of our BIA schools, and many of them are coming out of our private schools. We have a couple or three of them on the reservation now.

When I went to high school, a few years ago, there were only two high schools which we could attend on the reservation. It has been just in the last few years that these high schools have been booming on the reservation. But I don't think that there is any really major change as far as where a student might finish his education. We have excellent people coming out of the government boarding schools.

The boarding schools, especially, are trying to get a lot more action in parental involvement. School advisory boards are just now being established. There is an effort to try to get advice on how to handle problem children. A lot of the time our principal has come to me because a kid has gotten into trouble. He asks, "What do you advise? What method should be used?" I think that it would be like any other school as far as handling the student is concerned and as far as to what restrictions should be placed on the kid.

Our schools are open to anybody. They are for people who are unwilling to leave or who are unable to get away from the reservation. We try to board them there and keep them on the reservations. The big problem is homesickness, which a lot of them have experienced. We have a majority who are Navajos, and we have Anglos, and there is one who is on an athletic scholarship who is a colored boy. There were eight Sioux from the Dakotas, so we have had a mixture of students. It's not open just to Navajos or to Indians. We have various tribes represented, however.

I think as far as the administration is concerned, you were able to get a bit of experience from your visiting and talking and listening to the people on the Warm Springs Reservation.[5] They're a step ahead as far as some of the ideas are concerned that they have there. In their administration, some of their top officials are the younger people. This is one thing which we are trying to do--but don't quote me, you Navajos--to get some of our younger people in. Some of our people in our administration, take, for example, our tribal chairman, who has only a high school education, are all politically involved. Just try to go in there and hold a position with no background in administration.[6] But I think, with the changing times, that the positions up there must meet certain requirements before a person can take any office. Warm Springs has two excellent members there who are college graduates, who are young, and who are coming a long way.

Within our public school system in our area and in every other large area on our reservations we have, or the public has, an enrollment of one thousand or more. We have fourteen hundred in our area. It was in the last three years that the Navajos took control of the school, but the school board consisted of all Anglos except for just one Navajo. We've had this arrangement for the last thirteen years, and the Indians have never had a majority on the school board. I was on the board for the last five years. The first two years I was the only Indian on the board. And one of the things I did for our community was to increase our board membership to five. After we increased it to five, we added two more. We now have three Navajos and two Anglos. Since this took over a couple of years, we have had quite a few changes.

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[5] The Warm Springs Reservation was one of the American Indian groupings visited by members of the ABE Institute in 1970. Warm Springs is a common name given the Tenino group. Two other tribes at Warm Springs are the Paiute and the Wasco. Warm Springs is made up of the three Confederated Tribes.

[6] Mr. Hanley is explaining the political astuteness of some of the leaders.

Many of you are familiar with some of the suits that have been filed with the reservation schools because the administration couldn't get along with the Indian people. Take Chinle, for example. They were penalizing the kids who are eating there. You have your federal funds that pay for lunches for the kids who cannot afford to buy their lunches. All the kids were being penalized and asked to pay for their lunches. The parents were upset. They said, "The money is there. Why can't our kids get free lunches?" And they went to court on that. The result was that the superintendent was eventually released. This holds true for a lot of your other schools. Window Rock was one of the first to go to the all-Navajo school board. They went that way about four or five years ago. One of the first things that they did was to release their superintendent.

We are just now beginning to get some of our people as graduates from the colleges. We only have one medical doctor, a Navajo with a doctor's degree, this out of 120,000 people. We just graduated two more this past spring. It is just now that more of our people are finishing college. Chinle district has an enrollment of about 2,200 children, and they have just hired their first Navajo school superintendent. We have several schools now where they have a high school principal who is Navajo. Our school, right now, or this past school year, has only half a dozen Indians on our school certified teaching staff out of a total of thirty-five. But we are kind of fighting with the Bureau[7] so that anyone coming out of the schools now is to be taken into the Bureau or into the public schools. We are hiring just about everyone that is coming out of college. So I think that within the next few years, there will be many changes.

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[7] Bureau of Indian Affairs.

I think that this is the trend in staffing now, not only within the schools, but with the BIA too. The BIA is making many administrative changes where there are any positions open with the preference given to those of Indian descent. If they can't staff the positions with the Indians first, they bring somebody else in.

SOME HISTORY OF THE NAVAJO PEOPLE

Teddy Draper[1]

On the Navajo Reservation, some years back, way back in my grandfather's, my great, great grandfather's, and my great, great grandmother's day, they told a story. A story is just the passing on of stories of what they did. We had no written language at the time. It was only about 1936 or 1937 that the first Navajo language was written by Robert Young and William Morgan. William Morgan is a Navajo, and he is teaching the Navajo language right now at Navajo Community College.

The first Navajo language was written by a Catholic Father from a Navajo Indian Mission, Saint Michaels. He used the English alphabet for the Navajo written language. That is how it was born. Before that we had to use some kind of symbols so that we could communicate. They used to use skin, or they would use writing on the rock formations, or they would use footprinting or writing on the earth to make these signs for communication. They were the symbol signs. So we really didn't have a written language at the beginning. In those days, the Navajo were living with lots of freedom. This was before the days of Coronado or before the Spaniards came, and the Indians lived peacefully. There was a lot of cooperation between the bands of people. There were leaders in the bands. The bands are groups of people that have one leader, and it is a chosen leader, one chosen by the person's great grandfathers or the fathers who were chiefs before them. These people were living around Canyon De Chelly, a four corner state, especially in these mountains. When the Spaniards came, that was the first time the Navajo saw a white man. The Navajo lived in the woods, and when they saw the white man, they looked at them way down there in the plain. And the white men trailed in close order, and the Navajo didn't know what to call them. But those soldiers called them "Nakai." The Spaniards got their name from the Mexican soldiers, "Nakai," which means marching around. It is interpreted as marching around. So that today that name is still there. We call the white man "Nakai." That was the first white man that came to this continent. And after that, the trouble started. When this first white man came, he started the trouble. The white man gave us a bad time, and we gave him a bad time along with the trading business. In those days they had slaves. We had some beautiful Navajo women in those days, I believe, and so the Spaniard people, they traded.

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[1] Teddy Draper, a Navajo, teaches the Navajo language and English to the Navajo at Many Farms High School in Many Farms, Arizona.

Right along, the Navajo had their own power or what we call the medicine man, or the people that can pray for the peace. So the Navajo people in different ways they have in their line one such as the medicine man. Medicine men pray for peace, and they pray for war. They prepare for war, or they attack the American, and they steal. They also pray for the sins that they made killing people. And they come back and usually get purified by the Navajos. But in trading these Navajo women would cost about two hundred dollars, and some children to go to the Mexican. So the Indian was on sale. The Navajo Indians were on sale in those days but for only two hundred dollars each.

An incident that has been going on for I don't know how many years is the killing. And then the white man from the East came for the gold rush, and we had another problem. But the Navajo Indians didn't fight too much in those days. I don't think they got along all right with the Navajos and Apaches and Zunis. We had more traps in Arizona and New Mexico. When the white man came, he came with a lot of things the Navajo wanted, and there were a lot of renegades among the white people. When the white man came, we had big problems, big troubles, big troublemakers. Now the Navajo didn't live peacefully anymore, and they fought back.

When the white man came, he brought all different religions on the Navajo land. Finally, the Navajo started hiding in some areas, in the mountains. Afterward, the Navajo made his first treaty, but the younger ones had to break that treaty and another treaty. But my mother told me, and my father told me, and some other leaders told me, that they broke about twenty treaties with the Washington. We called them "Washingdome." After that the Bureau of Indian Affairs, I guess they organized them. In Washington they sent Carson out. Carson is the man that knows the land and knows the people. The second time he went out to the Southwest, but this time it is for killing--killing Navajo Indians, burning homes, burning children, burning crops, so they can gather the people up. So many Navajo were killed, and the part that was left went to Fort Sumner. When they were in Fort Sumner, a lot of them were starving.

More than six thousand Navajos were back on the reservation after the treaty, but there were more troubles. And the white man, the Washington, gave sheep to the Navajo. They told the Navajo, they instructed them: "This is the only thing you have to live on. It gives you meat.

It gives you wool. If you take care of it, it gives you money, too." So the Navajo took their advice, which was this: "This is the thing you have got to have, and this is the thing you have to learn--how to take care of them and raise them." So the Navajo raised the sheep.

In 1937, Washington came back and said, "You are overgrazing your land. You have to reduce your livestock." Those years we call reduction days on the livestock. So Washington sent some of his rangers, and also some BIA official came back with the horses and killed a lot of our sheep and also the horses to reduce the livestock where he wanted to. If we didn't, we had to go to jail. I think it was three months we had to go to jail or go to the penitentiary. The problem that I am talking about is what he gave us for the trouble. And these are the thoughts that in our culture way back, we had more freedom. Many people are thinking about these things. When you tell the younger people that this is what happened, the stories, the young people who are thirteen, fourteen, fifteen and sixteen years old will say, "I don't like white man after you tell me that."

When they go to school, they start thinking about all of these things. The white people did this to my great, great grandfather, to the Navajo people themselves. So these are the things nowadays that are the problems--all of the things that happened to the Navajo people.

So the Navajo, with the Navajo, the major economy was with the sheep and also the horses. After the sheep were given to them, they wanted more. So they went out to the Mexican or Spaniard area below Albuquerque where there is a Mexican settlement near ours, and they would

go in there and steal sheep. And then the Mexican came back and killed some more Navajos. The Navajos have to go out and do the same thing. It's back and forth. But the Navajo did take care of the sheep to raise them. Here is a picture of one of the leaders in those days, and this book[2] tells you more about how the Navajo feels about his culture. This book shows that they were the leaders and they were thinking of the future--of the Navajo's future. There were about nine Navajos as leaders in those days. And this book is available at the Rough Rock Demonstration School. It will tell you more. You will get from it more ideas about the Navajos.

One more thing. I told you I am a veteran. When I went to the service during World War II in the Southern Pacific, they told me I could drink with the boys, and then when I came back, they told me that Indians were not allowed to drink, that liquor was not legalized to Indians. And this I would say is mistreating. I don't know the vocabulary you could put for it. If a person is with a war and he comes back, and he is told he is not allowed to do these things, to me I don't know. I don't understand these things.

The Navajo Tribal Council passed this act which has to do with the development and operation of the Navajo Community College School Boards:

> Whereas the Navajo tribe is committed to the continuous improvement in the quality of education available to the Navajo people, and the Navajo people have demonstrated a willingness and a desire to have a great participation in local school affairs, and local school boards would improve the quality of education on the Navajo Reservation, and in the school year, 1967-68, nine out of ten Navajo area schools had organized and operated local school boards, and agency

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[2] Hoffman and Johnson, Navajo Biographies (Rough Rock, 1970).

> school board organizers have been created for the budget and finance committee by Resolution DF-NA-22-69, which has given local school boards various duties relating to the Navajo Tribal Closing Program for the school children, and there is a need for interest in the proceeding of the local school boards and approved by thirty-nine agency school boards at the meeting at Hunter's Point Boarding School in April, 1969; now, therefore, be it resolved that the Navajo Tribal Council hereby adopts the proposed Navajo Tribal Community School Board Act Systematic Procedure for the establishment, development, and operation of the Navajo Community School Board, and the Navajo Tribal Council hereby adopts as the stated policy of the Navajo Tribal Council and the Statement of Aims and Objectives of the Navajo Local Community School Board Programs hereto attached. The Navajo Tribal Council hereby authorizes the Education Committee of the Navajo Tribal Council and the Navajo Area Division of Education to cooperate with the local chapters to take any step necessary to implement this act.

And the goals expressed in the "Statement of the Goals of the Navajo Tribal Community School Program," signed by the vice-chairman of the Navajo Tribal Council, reads:

> Navajo educational goals are developed by the Navajo Tribal Education Committee to seek maximum involvement of parents and tribal leaders in the educational program, to attack the problems of the Indian students by provision of programs suited to the needs of these students, such as the ESL, English as a Second Language program.

There are more of them to read. This is the book. It is put up by the Bureau of Indian Affairs. It is also available at the Navajo Community College. It will tell you more about how the Navajo is progressing at the present time with their education. This college, the Navajo Community College, is for the Indians and the whites. This is the book you would like to have if you want to learn more about the Navajo Community College.

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TEACHING THE NAVAJO LANGUAGE

Teddy Draper

You saw the video tape, and you know more about my background now and who I am. I am proud of the film[1] that you just saw. I would like to know what you think of it.

Some parts that you saw show the problems we have in learning. These are not all in language. These are things that we haven't found any solution to yet. I am bilingual in Navajo and English, and I know some words in Japanese. I learned Japanese by hearing and listening out in the South Pacific during World War II. I spent three years with the United States Marine Corps, and that was the first time that I got away from the Navajo Reservation. The government told me that I had to go, so I went. While I was out there, while I was learning, the government told me that I have to do this and do that. They said, "You have to carry a weapon; you have to kill a man the way that you kill Indians. This is what you are going to do. If you don't do it, we'll court-martial you."

The same thing happens in the boarding school. The government wants you to learn. They prepare things for you. Then they give them to you. "Learn these things." That is the difference in teaching. I want to learn what I want to learn. This is my thinking. I don't have to learn English because I live on the reservation.

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[1] The film, "The Long Walk," a CBS Documentary, was shown just previous to this presentation. It featured Navajo life. An ABE participant pointed out that there is a contrast between the city with all its confusion and the quietness of the Navajo country and the grazing of the sheep.

The same thing happens to me when I am recruiting adult people. I tell them what to learn in my class. So I ask them, "What do you want to learn?" So they tell me: "I want to speak English, that's all. I don't want to write English, and I don't want to read English." What can I do? I cannot teach oral English and no writing or reading.

Then another one will say, "I don't have to learn English. I don't want to learn to write. I don't want to learn to read. I've lived for sixty-seven years now. I am sixty-seven years old. I'll live through it."

These are the answers that you are going to get when you are recruiting people. A man will say, "I work. I don't have to learn. I make a living."

I try to recruit Navajos for Adult Basic Education so they can communicate with other people of the outside world. The missionaries taught some Navajo adults. The BIA and the OEO did some work, but the BIA failed many times.[2]

The BIA approach to teaching Navajos is not the Navajo way of teaching. The BIA is not asking the Navajo, "What do you want to learn?" There is no work to that. The BIA says, "You will learn this, and this, and this." The Navajo disagree with that.

In recruiting, I believe that some people discussed it this morning, I usually go to their homes and sit with them, maybe for one or two hours or overnight. I tell them something of what they might learn. Then I fill out the application for them for the enrollment. I don't just go to their homes and tell them that they have to be in an adult education class or say to them, "You come next Thursday at this time." These are not the words. You have to go to them and talk to them and talk to the people. Get used to them. Get used to the adults that you are going to teach.

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[2] The BIA is the Bureau of Indian Affairs, and the OEO is the Office of Economic Opportunity.

In the Marine Corps, I was with communication and also with the infantry. I was one of the code talkers. What I mean by code talker is that I had a radio that I learned to operate. I had to know how to transmit the message and how to receive the message. So I was bilingual there too in the war. We would have a man in the front line. We would have a man in different companies that would be Navajo. There would be two Navajos. So we sent our confidential secret messages in Navajo, our own language. This is how we helped the United States to win the war. So the Navajo language is very useful. They still have the communication system in San Diego.

I don't know about the BIA teaching. I went to a BIA school. I was all ready when I went to school. I was twelve years old, and I could only speak Navajo. So they pushed me up. I didn't have any foundation to work on. If you go to school for so many months, next year you will be second grade, next year you will be fourth grade. Next, you'll be leaving this boarding school, and they say, "We will send you to another place, Fort Wingate." I didn't have any foundation in English or math. When the war came, I had to go. So I went. When I came back, they told me that I was not a full-class citizen of the United States. These are the things that we went through. And these are the things that make you feel like you are playing ball with the United States. The government, if you throw the ball to him, he'll throw it back at you.

When I was in the war, I learned a lot of things about the different people. I had friends, colored people, white boys, all different nationalities. I spoke a little English, but not too much. When we went to war, we went to the battle of Hiroshima. I participated in it for twenty-eight days. I had a lot of friends then, colored boys, white boys. They died. They died around me. I lost a lot of friends. So I like everybody, all the people. And these boys, some of them spoke very good English, but they still couldn't write. So I had to do some writing for them back home to their girl friends. Sometimes I made a mistake. I might have even put my own name on it. When the letters came back, there might be some misinterpreting in there. I helped these boys, and I know how to write a little bit, but not too much. I still have my trouble with the English language. But if I work at it, I do better.

I would like to tell you something about my program. I started working for the Navajo Community College in December. I was working for Rough Rock Demonstration School at the time. They told me to work with the Navajo Community College, to work with the Adult Basic Education Program. I said all right. There were five of us who were selected to teach Adult Basic Education. About two months later one of the teachers, one of the five of us, died in a car accident near Chinle, Arizona. Then, only recently, I lost my boy, who was about fifteen years old, by carbon monoxide while I was teaching. My boy was outside in the cold. He turned the ignition on and the heater on. In two hours, I lost my boy, only fifteen years old. He came back home on Easter vacation. We got the message from the telephone at noon time. The vice-president of the Navajo Community

College was killed by a ~~car~~ accident. He was also the project supervisor, a Navajo, and he had been councilman for about twenty years. He died that Wednesday night. But this is the message that we got at noon time. I feel shaky, and I don't know whether I will finish this or not, but I want to try to finish it.

People that you are going to work with are the people that want to learn, but you have to give them the right to learn. The people you are recruiting will come if you just tell them how you are going to get them there and how you are going to fix transportation for them. On our reservation we have a transportation problem.

One of the things that they have when they come is the vision problem. What I found out about the vision problem is that some of the Navajos can't see when you put something on the board. They can't write it from the board on their papers. That is how I discovered that they have visual problems. When I discovered that some of them can't write, I took them to the nurse. The nurse referred them to the Tuba City eye clinic. I took them there, and they got glasses. The glasses are new to them. They can read and write very well now. Then they have a problem of being hard of hearing. I have this too. I'm hard of hearing because I went to too many wars. I can't hear very well. These are the problems that your enrollment will show. Also other people that you are going to meet are the alcoholics. Some of the people that you are going to deal with will be jealous. There is the jealousy problem. If the husband is going to school in the classroom, the lady will be outside. As soon as the husband is sitting by another lady, the wife will come and grab him and take him out. I bring a big stick. These are adults. These are not the children. In my way of doing it, I will recruit the people and see if they are all right. I learn about the family. I learn what they like. If you are an adult educator, you have to know all things. When they look at you, you know it all. But they need help. That is why they come.

Where can you start teaching? This is the problem. You have materials and you have a student here, but where are you going to start it? This is the problem. They have a different attitude, they have a different religion, they have a different background, and they are all of different ages. They are possibly from fifteen to eighty-five years old. They have vision problems, family problems, jealousy problems, alcoholic problems. These are the people that you are going to have in your class when you teach in adult education. This is my experience working with the Navajo Indians.

I usually start with the Indian games. These games are in their own culture, and they get used to handling something, like a pencil, things like that at first. They can count in Navajo. So I do it in Navajo first so they can get used to the materials. After that, I ask them whether or not they want to learn. Now I think that they can do something. They can play games, and they can ask questions. As I said, they want to speak English, not to write it or read it.

I teach the oral language first. This method is a little different for the people who already know how to write numbers. Unlike the Navajo, you know how to write numbers, you know how to write the English language. But if a person has never used a pencil, has never written on paper, has never learned to write another language, this is difficult. The way I learned the Japanese language was that I listened into the earphone, and I just listened. All of the time there would be Japanese talking in there.

I got used to it, and when I took the earphones off, and somebody would be talking to me in English, I would be thinking in English, but I would hear the words in Japanese. If somebody spoke to me in English, I thought that somebody was speaking in Japanese to me. When I got to Japan, all that I did was translation. My ears were already trained. The sound was in my ears already. So I would repeat the words and what they were saying. I knew the words already with my ears, but I didn't know what they meant. I could connect the syllables. It wasn't too hard to learn Japanese. I learned it in about two or three weeks when I got to Japan. I think that with you, English comes first. You are a professional teacher. I am not. I just try to help my own people. I think that the oral comes first before the writing and the reading. This is the way that I handle my English with the Navajos. And it is the same with the white Anglos and with the others.

I would like to illustrate how I teach adults with the oral method. What I need is some colored papers, or a stick, or a ruler, or a pointer. In our own Navajo games, we have a lot of games. We have some stick games, some shoe games, and we have our own Indian games. Do you know any games? I have one right here. When I am teaching all others besides the Navajo, that is, the white Anglo and the colored people, when I teach the oral way, we just have a game, and we play with oral teaching. I am not the one who is going to talk. You are going to talk as you learn the language. You will listen to what I say. Train your ears to the sound and watch. Also watch the motion that I make. In the Indian way, when you go like this, there is no voice. It is the same thing that we did in the skirmish in the war. We come, and we make signals, go down on the double. It is things like that, and then you have to create your own thinking. While we are

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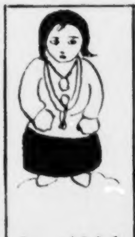
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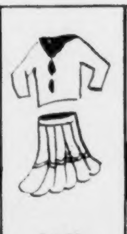
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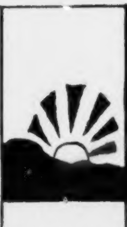
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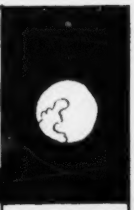
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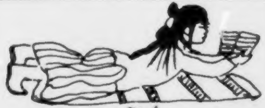
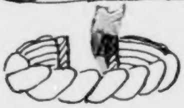
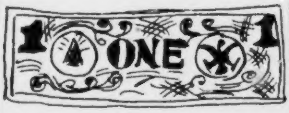
	baa'	ba	be	bi	bo
	lá tsí ní	la	le	li	lo
	t'áá łá'í	t'a	t'e	t'i	t'o
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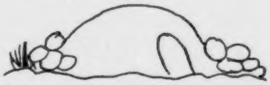
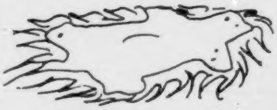
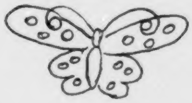
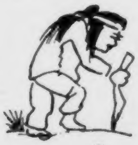
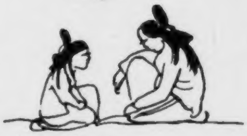
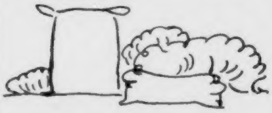
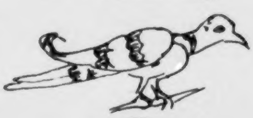
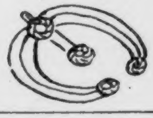
	tá chééh	ta	te	ti	to
	'a ká gí	ka	ke	ki	ko
	k'aa ló gii	k'a	k'e	k'i	k'o
	sá ní	sa	se	si	so
	shá dí	sha	she	shi	sho
	'a ghaa'	gha			
	za ha lá nii	za	ze	zi	zo
	ná zha hí	zha	zhe	zhi	zho

doing this, do not ask questions. Because if you ask a question, you are interfering with our learning. I want you to listen to the Navajo words. That is the demonstration that I want to give to you. This is what I do. I don't know what you think of it, but this is what I do. I use different sticks, or different colors of paper. But in our work, when you are talking about a stick, you give it the Navajo name. This is paper, and it has a Navajo name. See how different it is? See how difficult it is when you try to say it? It is the same thing with the English. In English you will say some words the same. That is, the spelling is the same, but it has a different meaning, or the sounds are the same, but there is a different spelling. These words are confusing that we learn in English. These are the things that we have to watch. Is it sun or son? The words sound the same, but the meaning is different. This is the trouble for us in the learning of the English language. So the same with the Navajo.

Let us say that the person that comes to you does not know about Adult Basic Education. He will not know anything about the alphabet. We have to teach him the alphabet, but not all of the alphabet. He will learn the ABC's in order. Some of the things that you are going to use will be in Navajo.[3] See, these are characters, and these are only four vowels that we have in Navajo. English has five. This word is nasal, all of the air comes through the nose, a little bit next to your tongue. If I go like this, [demonstrates] the *a* sounds like the *a* in father. When you put this character underneath *her*, and this on top, what happens? That is a high tone. All of these are long vowels. Let us say that these are the consonants, and

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[3] See the Navajo sound system on the next two pages. Leon Wall and William Morgan, *Navajo-English Dictionary* (Window Rock, 1958).

The Sound System of Navajo

VOWELS:

The vowels have continental values. They are as follows, the first example being a Navajo word, the second the closest approximation to that sound in English. Example:

a	gad	(juniper)	**father**
e	'e'e'aah	(west)	**met**
i	sis	(belt)	**sit**
o	hosh	(cactus)	**note**

Vowels may be either long or short in duration, the long duration vowel being indicated by a doubling of the letter. This never affects the quality of the vowel, except that the long duration **i** is always pronounced as in the English word **see.** Examples:

sis (belt) the vowel is short.
siz**ii**z (my belt) the second vowel sound is of long duration.

Vowels with a hook (ą) beneath the letters are nasalized. This means that some of the breath passes through the nose when sound is produced. All vowels following **n** are nasalized though not marked. Examples:

bizęęs (his, her wart)
'áshįįh (salt)
tsinaabąąs (wagon)
bįįh (deer)

A little mark above the letter (ó), indicates that the voice rises on that letter. Examples:

ni	(you)	——ní (he says)
'azee'	**(medicine)**	——'azéé' (mouth)
nilį́	**(he is)**	——nilí (you are)
doo	**(not)**	——dóó (and)

When only the first element of a long vowel has a mark above it the tone falls. If only the last element is marked the tone rises. Examples:

a (short, low) as a in **father.**
ą́ (short, high)
ą (short, low, nasal)
ą́ (short, high, nasai)

aa (long, low)
áá (long, high) áa (falling) aá (rising)
ąą (long, low, nasal)
ą́ą́ (long, high, nasal) ą́ą (falling) ąą́ (rising)

e (short, low) as **e** in **met.**
é (short, high)
ę (short, low, nasal)
ę́ (short, high, nasal)

ee (long, low)
éé (long, high) ée (falling) eé (rising)
ęę (long, low, nasal)
ę́ę́ (long, high, nasal) ę́ę (falling) ęę́ (rising)

i (short, low) as **i** in **sit.**
í (short, high)
į (short, low, nasal)
į́ (short, high, nasal)

ii (long, low) as **ee** of English word see.
íí (long, high) íi (falling) ií (rising)
įį (long, low, nasal)
į́į́ (long, high, nasal) į́į (falling) įį́ (rising)

o (short, low) as **o** in **note.**
ó (short, high)
ǫ (short, low, nasal)
ǫ́ (short, high, nasal)

oo (long, low)
óó (long, high) óo (falling) oó (rising)
ǫǫ (long, low, nasal) ǫ́ǫ (falling) ǫǫ́ (rising)
ǫ́ǫ́ (long, high, nasal) ǫ́ǫ (falling) ǫǫ́ (rising)

DIPHTHONGS:

The diphthongs are as follows:

ai	hai	(winter)
aai	shínaaí	(my elder brother)
ao	daolyé	(they are called)
aoo	'aoo'	(yes)
ei	'ei	(that one)
eii	'ádaat'éii	(that which are)
oi	deesdoi	(it is warm, weather)
ooi	Tséhootsooí	(Ft. Defiance, Arizona)

CONSONANTS:

(') this is the most common consonantal sound in Navajo, and is called a glottal stop. It sounds like the hiatus between the two elements of the English exclamation oh! oh! and hunh unh. In actual speech the difference between **Johnnie yearns** and **Johnnie earns,** is that the latter has a glottal closure between the two words. More examples:

ha'a'aah (east)
'a'áán (a hole in the ground)
'abe' (milk)
yá'át'ééh (it is good)
b bááh (bread) — like **p** in spot

ch chizh (firewood(— like **ch** in church
ch' ch'ah (hat. cap)

d dibé (sheep) — like **t** in stop
dl dlǫ́ǫ́' (prairie dog) — something like **gl** in glow

dz dził (mountains)

g gah (rabbit) — like **k** in sky
gh 'aghaa' (wool)

h háadi (where?) *
hw hwíídéeltǫ' (slippery place) — like **wh** in when

j jádí (antelope) — like **j** in jug

k ké (shoes) — like **k** in kitten
k' k'aa' (arrow)
kw kw'é (right here) — like **qu** in quick

l lájish (gloves) — like **l** in late
ł łid (smoke) — like **th** in athlete

m mósí (cat) — like **m** in most

n naadą́ą́' (corn) — like **n** in new

s sin (song) — like **s** in song
sh shash (bear) — like **sh** in she

t tin (ice)
t' t'eesh (charcoal)
tł tłah (salve, ointment)
tł' tł'ízí (goat)
ts tsah (needle) — like **ts** in hats
ts' ts'ah (sagebrush)

w Wááshindoon (Washington) — like **w** in Washington

x yiyiisxį́ (he killed him)

y yá (sky) — like **y** in yellow

z zas (snow) — like **z** in zeora

zh bízhi' (his name) — like **s** in pleasure

* h — represents the sound of **ch** in German **Ich,** as well as that of **h** in English word **have.** Ordinarily, both of the sounds are written **h,** but when **h** follows **s** it is necessary to distinguish the resulting **sh** sequence from the digraph **sh.** This is accomplished by substitution of **x** for the **h.** Thus: **yiyiisxį́** (he killed him) for **yiyiishį́.** **X** is also employed to distinguish between such forms as **łitso** and **łitsxo,** the latter being more strongly aspirated than the former.

we are going to do a little writing. Then we will do this. I should say in English here, but I have to go through what I show you and what I demonstrate. I'll point at this, and you write this. So that you put all of these together.[4] How would you sound it after you write it? You make all the sounds and you nasalize it. Would you translate it? Yes, "nihilį́į́"--our horses. All right, let us look at it. How do you say it in your area? That is another thing. In each area there is a different dialect on the reservation. The people living in the Shiprock area say things a little different than we do around Chinle. We speak differently according to our areas. This is like the English way too. The fellows coming from the East have a different sound than those from Texas. The same thing with our reservation.

Now, after I do this, I work with them, and then I add two more letters together, and this says ch. This is the closest word that I can get to the th sound. Like z-z, you almost sound th. This is very difficult, the bar l sound. Also we don't have the English v sound in our language. You don't have some of our sounds in your language. Some of your consonants are not in our language. This is not your language, the Navajo, right here. You cannot make a sound, get your tongue and fill the mouth with it on both sides and get the air to come up on both sides. These are the types of sound that I work with. We learn to write and then we go into reading.

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[4] A short lesson on the Navajo Sound System is given the ABE participants.

SUGGESTED READINGS

Franciscan Fathers. *An Ethnologic Dictionary of the Navajo Language*. Saint Michaels, Arizona: Navajo Indian Mission, 1910.

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DEMONSTRATION IN NAVAJO WEAVING WITH A SMALL LOOM

Lucy R. Draper
with Lucy Faye Wellito and Clara B. Kinney[1]

Lucy Draper:

I want to tell you about my mother. She is an expert weaver, and I am not. This is most of her work here that she has sent me. These yarns are all vegetable dyed. She has been weaving ever since she was a little girl. I never did learn the way she weaves. I'm not that good at it. She has been weaving big rugs and small rugs, large ones about nine by twelve size, and she has been selling them to the trading post. But I am not that good at weaving.

Here are some of the things that she has sent me. First, you saw a film[2] this morning about the weaving, and it tells most of the things that the weaver does when she starts weaving. When you get ready to weave, the shearing time comes in the spring, and then comes the washing of the wool--getting it clean and getting it ready for the spindle.

First, we card the wool. We have both black and white sheep. We don't have any trouble as far as black and white colors are concerned. After we finish carding the wool, we spin it into different sizes. This is for weaving here, and we spin it into this size, and then we dye it into different vegetable colors.

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[1] Lucy R. Draper, a Navajo lady, is the wife of Teddy Draper. Both husband and wife are active in Adult Basic Education in Arizona. Lucy Draper works with the small loom which her husband constructed just for the demonstration. Lucy Faye Wellito and Clara B. Kinney, Navajos, were ABE Institute participants in 1970 at Monmouth, Oregon.

[2] Weaving, Navajo Indians. Cambridge, Mass.: Ealing Film-Loops.

We call this carding. Spindling is, well, I'll do it while I am sitting down. This is the way a spindler will do. You have to do this about three times before you can come to the sides. For different purposes, you put the thread here, and then for this one, you have to spin different kinds. This one is spun. After it is spun, it is twisted. There are two pieces together here, and twisting makes it like a twine. That's what we use for this part right here and down here. Add this one right in here, and sometimes we have another one. Of course, I don't have it with this one here. It's a binder or whatever it is called. So, that is spindling.

Then after we spin the wool, we dye it with different kinds of colors with different kinds of plants, such as cedar and sagebrush. We use walnut and pine trees, and sometimes we use bark off the trees also. This one looks like peaches. This one is natural or white. So, I only have these few from a yellow plant. I don't know where this comes from. For different colors we use different plants, and they all come out different colors. For the gray, we just use the black and white, and when we card them together, it comes out gray. We make it dark gray and medium gray and light gray. This is about a medium gray.

The tools that I have here are made of oak. This one is a real old one, my grandmother's. This one is my mother's. This is just a stick that we use for this right here. It separates the thread. It takes a long time to weave a bigger rug. I had this small one in a demonstration two weeks ago, and I only have gone that far. That shows that I am not

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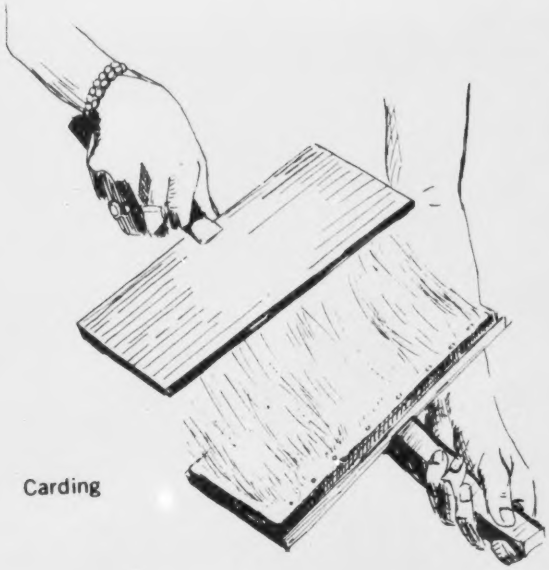

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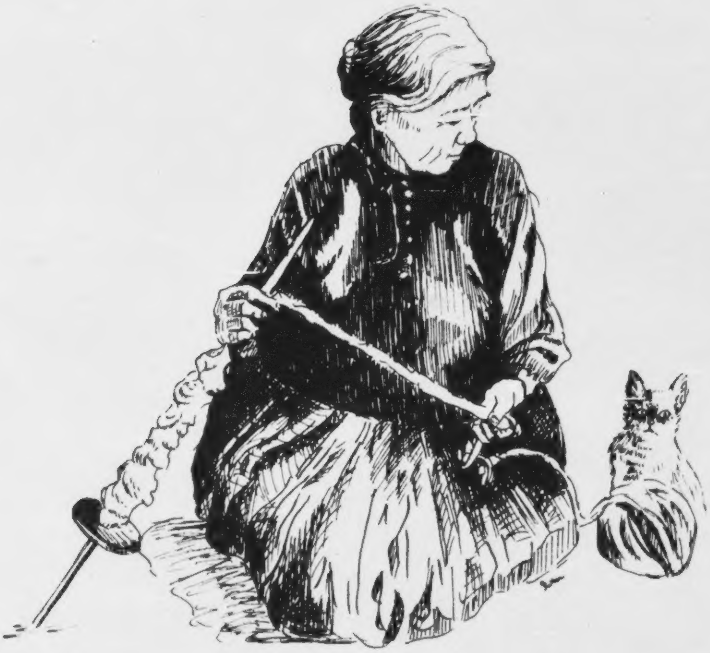

Spinning

good at it.

Here is the real wool that my mother sent me. This is how the strings are. I was just doing it here. It is hard to talk about it and demonstrate it too. See, you can pass it around and let everybody see it. I know that there are a lot of you ladies who want to try weaving. It takes time, and it takes a lot of work to learn. Just listening and watching are not going to help much. You see this one is free, but this one is tied in with this thread here. I just separate it with this one here, and all of this thread has to go this way. This is the one I use to push the yarn down with. I pull on this one, and it changes the thread here.

To start a design, you have to count your threads here. It depends on how big the design is that you want to put in there. Then you have to count your thread, and you have to divide it up in certain amounts to count your design. Then you start, and you don't have to worry about counting your thread again.

I made this loom[2] when they told me to demonstrate weaving to the students.[3] All of these were made here, and I have some upstairs. These are my mother's. This was made in Mr. Casey's class. This one was made at Rough Rock, but I don't know what kind of wood it is. Spindles are made differently. Some are of oak too. These are hard to break, and they are easier to work with than those made of lumber. The lumber gets rough, and it breaks easily. This is all lumber right here.

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[2] Teddy Draper explained that the loom was made during the ABE Institute with the cooperation of Mary Parkinson who furnished the boards and of Dr. Chatham who provided the money to buy the little sticks.

[3] Students from Chemawa Indian School were studying art at Oregon College of Education for two weeks during the summer of 1970.

Sometimes we use mohair for weaving, but we have to mix it with the wool. If it is only mohair, it is hard to work with. It is harder to break, and it is more slippery.

Lucy Faye Wellito:[4]

The old sheep, they call them, have wool that is much softer. You don't use the whole wool. You just use the back part of it. After my mother shears the wool from the sheep, she puts it out on the ground and puts sand over it. It sometimes stays out half a day amd sometimes longer. She cards them[5] out, and she shakes them. Then she cards them. She never washes them. She cards them first, then she spins them. After she spins them, she washes the wool, then dyes them. She never washes them because they stick together, and that makes the wool kind of hard. She cards and spins them first. Then she dyes them and goes through all the motions of making the loom.

When you make the loom, you set up something like this. When you get this loom ready, you go under it back and forth like this. You have two places like this. You finish and you have to make sure that you put two of the sticks in there so that when you are fixing it, like that little loom there, the thread won't get all mixed up.

You'll have to separate the places when you do this part. You have a stick in there all ready, or a string, to divide it. But if you don't do that, then it gets longer because you have to get them separated again to have these two in there. So all the time that you are making it, you have to have something in between to divide it.

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[4] Lucy Faye Wellito, a Navajo lady, teaches at Cuba, New Mexico.

[5] The pronoun "them" refers to the wool.

When you're putting this on, you put the string inside first. Then you put the string like you had it in here. You start pulling the yarn like you had it in here. Sometimes this gets kind of tight over here. You have to watch it so you don't get one side hanging and one side too tight from pulling it. Then it'll go just to one side. It makes the rug that you are making look kind of crooked sometimes. If you don't undo this string often enough, then you will have a rug shaped like this. You keep undoing this here.

Clara B. Kinney:[6]

I was really surprised to see that there was a rug displayed by Mr. Manspeaker[7] that was made in my own hogan. The reason why I recognized my sister's weaving was that crescent part where the white is shaped like a feather. When she was almost through with that rug, we went to visit her. We were admiring her design. She usually has that in most of her rugs. While she was doing that crescent part of it, she dreamed about it, and she said that she shouldn't have done that, and that is why the rug stood out in my mind. The price tag which I saw on it almost knocked me for a loop. That rug was five hundred dollars. They gave my sister less than forty dollars for it when they bought it. I know that she is a good weaver, and you can tell a good rug like this kind of rug because it has a real wool warp that is made out of mohair. Mohair and wool make the warp, and that is why it is real tight and strong even if you pull on it.

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[6] Clara B. Kinney, a Navajo lady, teaches at Tohatchi, New Mexico.

[7] William Manspeaker, a trader, is owner of "The Country Store" at Seaside, Oregon. He displayed part of his collection of Indian arts and crafts at the ABE Institute in 1970. The rug spoken of here had apparently changed hands many times before Mr. Manspeaker acquired it, to go from forty to five hundred dollars in price.

Every once in a while you have to pull on the loom to tighten it as with this one. If your warp is not strong, it will break. So that one is good, for it is mixed with mohair. That's why we have a lot of goats too. I don't remember some things about the making of my sister's rug because she was almost through when we went to see her.

The largest goat herd which we have on the Navajo Reservation is close to two hundred, and that is all right now. That's all we're allowed because our country has been overgrazed so long. They don't let us have as many sheep as we used to have.

You have to make rugs for profit if you want to have something to eat. It is a livelihood.

Someone said that from the shearing, the carding, the weaving, it takes six weeks to make a rug. That depends on the speed of the weaver. That is just preparing the wool. The whole process was about three months. So you figure three months for forty dollars. Now a rug that size sometimes is selling for two hundred. They do not give them to the trading post anymore. They give them to a regular group who goes out and sells them to large cities like Albuquerque, Laredo, and so forth. They keep them in our own arts and crafts centers and take the rugs someplace else when they can sell them for more.

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A TRADER LOOKS AT AMERICAN INDIAN ARTS AND CRAFTS

William Manspeaker[1]

I will talk of Indian arts and crafts as more of a collector than as an appraiser, but I don't know exactly where to begin because there is so much to talk about, but here are some notes with some dates and some thoughts about silversmithing as far as the jewelry is concerned and something on the Navajo rugs.

When we check into silversmithing, we are inclined to think about it as an old art. It really isn't. The records that we can find go back to about 1835 when the Zuni and the Zuni men made objects out of copper and brass wire. Then in 1850, as nearly as we can find out, the Navajo began to work in silver. Their work followed along the lines of the Mexican and Spaniard, but they were making saddles and bridles and headbands for horses and the like, and they were working in iron. It wasn't until between 1850 and 1870 that the Navajo learned to silversmith, and they learned this from the Mexican.

As nearly as I can find out, it was somewhere around 1868 that actual work in silver was begun by the Navajo. This was after the Navajo were taken to Fort Sumner[2] and stationed there. Now, you can already see the white influence getting in, and the problems they presented or that we now have. From 1870 to 1890, the other tribes, the Acomas, the Lagunas, both learned to do silversmithing. In 1872, the Zunis began to work in silver, and they learned from the Navajos. In 1879 and 1880 the Navajo set the first turquoise.

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[1] William Manspeaker, an Anglo, lived for many years in the Southwest.

[2] From 1864 to 1868, 8,500 Navajos were impounded in Fort Sumner by the United States troops. Harold E. Driver, Indians of North America (Chicago, 1969), 489.

The first silverwork to be done was with the bridles, or those things to be found useful to the people in their work. The Navajo silver, the work that was done on the reservation, was heavy and was very useful. When they began the trade, about 1889, it was with the Fred Harvey system. There was the Hubbles trading post in Ganado, and there were other trading posts on the reservations. The trade with the Eastern white people began with the Fred Harvey chain, as I said, in 1899, when they began to send out the silver from the Ganado area as well as the blankets which people wanted. This is why it has been a little hard to collect Navajo rugs. I thought that every Navajo rug had to have red and brown and white in it because I saw them in the Harvey houses as a young boy. I did not realize that they came from the trading post in the Ganado area where they did show the Ganado reds, browns, grays, and whites. It wasn't until I became really interested in collecting that I found that the majority of the good Navajo rugs were of the natural colors and weren't like those necessarily made for Fred Harvey.

When the Fred Harvey chain, which in reality was the Santa Fe Railway coming in from Chicago, began to function, people began coming in from the east. They liked the Indian work, but they wanted it made lighter in weight. It wasn't made lighter for the purpose of anyone's saving money on it, but it was because people wanted it that way. They asked for lighter-weight silverware.

We began to find a wider use for dyes and stamps. Before people began to buy, all of the work was done with files and crude-type tools, and the designs were more to the liking of the Indian. And later the designs were made in arrowheads and the various designs that we see in silver. These were actually made with dyes and stamps and were done more to appeal to the tourist trade than for the Indian's taste.

One of the things that I have found in the study that I have made is that the white trader is somewhat responsible for the misinformation that has come up. One of the things that we notice is the symbolism. As I study my old Indian work, I see that all the symbols actually stood for the things the Indian thought about. There was a mountain symbol, and it was a mountain that was in the thinking. It didn't have a lot of other connotation to it, but it would sell a ring better because people thought that the symbol meant a certain thing. Actually, the designs are not superstitious symbols; they are designs of actual hills and mountains, the lightning, and the various things of nature that you see. We even have had people come in to tell us that a squash blossom like the one I'm wearing here is a symbol. As nearly as I can find out, that squash blossom was not considered a sign of fertility, but to the Indians, it represents the fact that it was copied from the pomegranate that was worn by the Spanish soldiers on their bridles and on their belts. If you look back into Spanish history, you may find that it possibly was a fertility symbol there, but it is the copying of the thing that is here.

I've had people come into my shop and say, "Do you have an Indian prayer rug?" They refer to a Yeibichei or Night Chant rug. Actually, these are symbols that appear on a rug after a good deal of work and encouragement is given before anyone will place these symbols of the sand paintings in a rug. The Indian didn't want to do it in the first place, but finally he did, and he found out that the rug sold well. The trading posts first started to sell them. The Yeibichei is not a prayer rug as such. It is a rug that has the symbols of the religious sand paintings in it.

I have brought some different rugs just to show a little bit of the background since this one is from the Shiprock area. There are about fourteen different areas, and each area makes a different type of rug. I brought this one because it is an interesting rug, and it is made in almost all the areas. This is a two-faced rug. It is not a rug that is reversible, but it is two rugs done in one. It takes quite a craftsman to do them, but we still find a few of them being made.

I brought along one good old rug just to be able to go into the background of rugs a bit. This has Germantown yarn in it. This was one of the first of the red yarns used. This was not Indian-spun yarn.

This, of course, is the Two Grey Hill rug that I brought. This is Coal Mine Mesa here in this saddle blanket. We are finding now that the Crystal, the Two Grey Hill, and the Coal Mine Mesa are probably the three most sought after rugs in the area as far as the white people are concerned. They sort of fit into the scheme of things today.[3]

As we look into the weaving of rugs, we find that it actually started, as far as the Southwest Indian was concerned, with the weaving of cotton. And again, it wasn't until the Spaniards and the Mexicans came that they brought in the wool for use. That started back in about the 1840's and 1850's. A good portion of the early weaving and especially the use of the store yarns was probably done while the Navajos were in Fort Sumner, and the pieces were actually sold or traded to their so-called captors while the Navajos were kept there.

Progress was made, and finally the yarns and the Pendleton wool was much more attractive to the Indians, and the blankets which they had been making were discontinued.

It wasn't until the traders began to talk to them about the possibilities in outside trade that the rugs were actually made. The rugs were originally of a much finer quality than they are today. Even now our best rugs, and the ones which will get the premium, are what we call mural rugs or something of that quality, and there are some real beautiful rugs among these. If and when we are able to get this quality of rug at The Country Store, it doesn't last too long.

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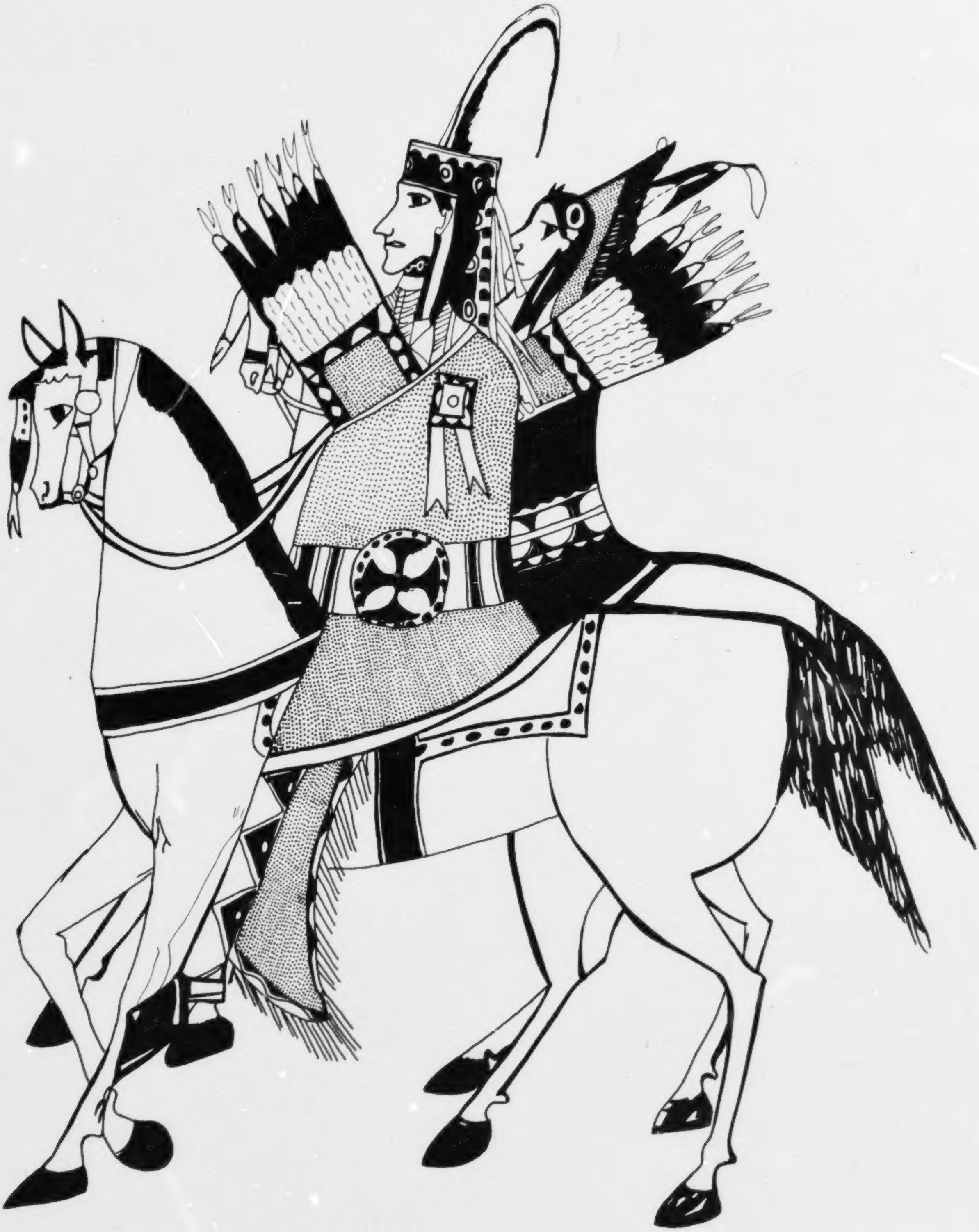
[3] "Navaho weaving is unquestionably derived from that of the Pueblos, most likely between 1700 and 1750, when large numbers of Pueblo refugees from Spanish oppression were living among the Navaho. By 1799, Navaho woolen blankets were being woven for the Spanish market. Tourists in the twentieth century have purchased large numbers of Navaho blankets, used as rugs or wall hangings, and have vastly expanded the weaving business of the Navaho. Unfortunately, the Navaho woman who does the labor often gets a smaller portion of the retail price than the middleman or the retailer, and the work is so time-consuming that a few years ago it was estimated that the weaver earned only ten or twelve cents per hour." (Driver, pp. 512-513.)

Editor's note: Navajo has two spellings. The people have said that they prefer "Navajo" as the official spelling. It also appears as Navaho.



from a painting by Etahdleuh Doanmoe - Kayowe - Man and Woman Riding

THE PLAINS INDIANS

The Kiowa

Spencer Sahmaunt[1]

I will speak of the life of the Plains Indians, and in particular of the Kiowa. As you probably know, the Kiowa were a nomadic tribe, and they survived by following the herds of buffalo on the plains. They depended on the buffalo for food, shelter and clothing. As a result, the horse was of real importance to these Indians. It was one of the most essential possessions of the Plains people. Wealth depended on how many horses you owned, and there were social classes among these people just as we have them today in the dominant society. A person was aware of how he might attain these different social ranks. For example, in order to be of the top rank, you had to be very generous. You had to have wealth in order to be generous. You had to have a lot of horses.[2] So this was one of the reasons that the Plains Indians participated in raids to Texas and Mexico--to obtain these horses. This is how you advanced in rank within your tribe. You could advance in the tribe through courage, and I might add that at no time did the Plains Indians go out for the sole purpose of killing the enemy. Only on revenge parties did they go out and obtain those things that were essential, which were horses. The greatest honor that you could achieve would be to meet your enemy face to face and get away from him without his killing you, or your killing him. So it wasn't an honor to kill the enemy except on revenge raids.

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[1] Spencer Sahmaunt is a Kiowa of the Plains Indians which include the Arapaho, Arikara, Assiniboin, Blackfoot, Caddo, Cheyenne, Comanche, Crow, Gros Ventre, Hidatsa, Iowa, Kansa, Kiowa, Kiowa Apache, Mandan, Missouri, Omaha, Osage, Oto, Pawnee, Ponca, Quapaw, Santee, Teton, Wichita, and Yankton. (Murdock's list.) Mr. Sahmaunt is an Oklahoma Kiowa.

[2] After the Kiowa acquired the horse, about 1600, they became nomadic and were among the last to fight the white man for the possession of the Indian lands. "The horse fitted in ideally with their roving, predatory way of life, and those tribes who first acquired it had a tremendous advantage, in both the chase and warfare, over their neighbors who lacked it." (Driver, p. 215.) "In the Plains area, the acquisition of large numbers of horses, more than any other single factor, accentuated differences in wealth and rank where they had scarcely existed before." (Driver, p. 521.)

There were ranks within the societies. There were about twelve societies known as the Kiowa bands. There were twelve bands of Kiowas, and there was a society for each band. These were warrior societies, and you had to achieve some of these things that I talked about earlier in order to be in one of these societies. You were initiated into the society. You didn't come in and say, "I want to be a part of this." They had to ask you to be a part of it. And once a year, usually in the fall, all of the bands would come together in one encampment, and this is where they had all of their social activities. Dancing, they initiated people into their societies. This was the time when everybody got together.

In order to be a leader in your band, you had to be way up there in the ranks. You had to be able to protect your band. You had to be able to keep order and to know where to move and how to obtain all of the things that were essential.

I thought I would just give a little background on that first. Oklahoma is the home of the Kiowa,[3] and due to the fact that there is no reservation, the Indian people came into contact with the dominant society, and they have done real well, I would say. My grandfather on both my mother's and father's side didn't know how to speak English. I'm not saying that I know how to speak English either, but they didn't know how to speak English.

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[3] Alice Marriott has written a classic on the Kiowa, The Ten Grandmothers.

My father went to about the eighth grade. It was the same with my mother. They put a lot of emphasis on education a long time ago. This was true even with my grandfather. As a result of that, I think we have made a lot of progress. We have Kiowa people in all phases of life. We have physicians, lawyers, and a lot of school teachers. We have a lot of Kiowas who have married into the dominant society, and with some of them you can't even tell if they are Indian. But I think that our being with the dominant society has caused our people to make the transition from the old to the new more quickly. I attended the public schools all my life, and I am not saying that some of our people didn't attend boarding schools, but even the ones that attended boarding schools were at home during the summertime and came into contact with the dominant society.

I might mention that in the Bureau of Indian Affairs, the present Commissioner of Indian Affairs is Lewis Bruce, an Indian, who has seventeen Indian people on his staff of nineteen. Of course, these are top positions, and we have two Kiowas on that staff now.

I think that the big trend in the Bureau of Indian Affairs is to let the Indian people decide their destinies and to organize them where you can get some feedback in schools every place to see what they are thinking and what they want done. I think this is the trend, and I believe in it. I think that the Indian people should be given the right to determine what happens to them, because for a hundred years we have been sitting back and listening to other people tell us what is good for us.

I think we have people who are capable of saying what they want. So I guess that is all I have to say.

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THE ARKANSAS CHEROKEE

Ken Owens[1]

I am of Cherokee ancestry, a Cherokee from Arkansas.[2] I have taught five years on the Navajo Reservation, and now I am a teacher-supervisor. The first song that I would like to sing is "The Lament of the Cherokees," at least that is the name I have given it. I used this name until I found out that the song is called "Indian Reservation." It was a hit across the country about two or three years ago. I haven't been able to find out if the person that sings it is really a Cherokee or if the person who wrote it is really a Cherokee. The terms in the song could apply to several different Indian tribes as to how some of them may have felt about being put on reservations. Some of the references and terms used in the song are not exactly true, such as the idea of taking the tipi away from the Cherokee. I don't think that the Cherokee ever had a tipi from the research which I have been able to do.[3]

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[1] Ken Owens is a successful "country singer." He worked his way through college with his own band in Fayetteville, Arkansas. He is also a recording artist and was a member of the ABE Indian Institute at Oregon College of Education in 1970. He has continued on at OCE for his master's work.

[2] "The first Cherokee treaty of removal was not signed until 1817. By this treaty the Cherokees surrendered nearly one-third of their land in the East in exchange for a new grant between the Arkansas and White Rivers in what is now the northwestern part of Arkansas. By this time many Cherokees were already living in this area, and a great many more migrated westward under the terms of the treaty. In this way the Cherokee Nation became divided into two parts. Those residing in Arkansas, called the Cherokee West, numbered seven or eight thousand, and those still remaining east of the Mississippi, sometimes referred to as the Cherokee East, numbered about twice that or slightly more.

"In 1828, the Cherokee West agreed to give up their Arkansas lands because other Indians were pressing in upon them as well as the whites, and they agreed to take a grant of seven million acres in Oklahoma. Not all the Cherokees then living in Arkansas moved into Oklahoma, but many did. Some of these original Cherokees remain in Arkansas today. It was still later that there was the attempt to remove the Eastern Cherokees still remaining in Georgia, or the Eastern segment, to Oklahoma which resulted in forced removal or 'The Trail of Tears' in 1837." Edward Everett Dale and Morris L. Wardell, History of Oklahoma (New York, 1948), p. 95.

The person who wrote this song is following partly his convictions about not wanting to be put on a reservation, but he is also falling into the stereotype of what most people think an Indian is, that is, the Indian in the feather bonnet chasing the buffalo or the idea of the Indian that used to be featured on the two sides of the nickel coin. As you listen to this song, you may readily see some discrepancies, but the meaning is what we want to get at in the song. (Mr. Owens sings.)

Cherokee Reservation

They took the whole Cherokee nation,
Put us on a reservation,
Taught their English to our young,
Put our papoose in a crib[4]
Took the buckskin from our ribs.
Cherokee people,
Cherokee tribe,
So glad you lived
So sad you died.[5]

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[3] The homes of the Indians of the Southeast, the Creeks, Chickasaws, Choctaws, Cherokees, and the Seminoles "were solidly built, of wood, bark, thatch, and reeds. In the northern or mountain sections, they were walled; in the extreme south, they often had no walls at all. It all depended on whether you built a house to keep warm in or to keep cool in." Oliver Lafarge, A Pictorial History of the American Indian (New York, 1956), p. 26.

[4] Papoose or pappoose is an Algonquian term. Indian babies were traditionally placed on cradle boards, which served several purposes. The babies were easily transportable, and the cradle board may have something to do with the formation of the beautiful straight backs and the posture of the American Indian.

[5] Probably refers to the "Trail of Tears," where thousands died.

The old tipi we all loved so
They're using now just for show,
And the beads we made by hand
Are nowadays made in Japan.
Now I wear a man's shirt and tie,[6]
But I'm still a red man inside.
Cherokee people.
Cherokee tribe,
So glad you lived,
So sad you died.

Though they've changed our days of old,
They'll never change our hearts and souls.
They took the whole Cherokee nation[7]
Put us on this reservation.
They took the whole Indian nation,
Put us on this reservation.

Being part Cherokee, I noticed yesterday that someone said something about the Five Civilized Tribes, and I noticed some other people looked as though they might be thinking, "So we are not civilized, huh?" I don't think that when the term was given to the five tribes of the Southeast: the Cherokees, the Choctaws, the Chickasaws, the Creeks, and the Seminoles, that anyone thought the other tribes were not civilized. It was just a term given to designate those tribes when they were moved to Oklahoma.[8]

I want also to sing a number of Johnny Cash's. He's a Cherokee Indian too. Some of you may know him, or maybe most of you know who he is. I find that people either like him very much or they can't stand him at all. There seems to be no in-between. I am from northwest Arkansas, and Johnny Cash is from northeast Arkansas, from a little place called Diez. He grew up during the depression in a cotton patch. There's a lot of cotton in Arkansas, or used to be. He enlisted in the Air Force when he was only eighteen. This is where he began his career of picking and singing. When he got out of the Air Force at the age of twenty-one, he enrolled in a Memphis radio school, for he wanted to be a radio announcer. In Memphis one day, just on a hunch, for he was kind of bashful about the whole thing, he went into Sun Records Company. Sun Records was begun by a man named Phillips, and he had Elvis Presley[9] in the beginning, Jerry Lee Lewis, and Johnny Cash also. He made enough money from these guys and soon got out of the business.

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[6] By the mid-1700's, the Cherokees were wearing clothing of European materials but Indian in cut and design. Silver replaced shell pendants. The hair was plucked out except for the scalp lock to which a small bunch of feathers was attached. (LaFarge, p. 26.)

[7] In Oklahoma, the Western Band of Cherokees is a Nation. In North Carolina an Eastern Band of Cherokees lives on a reservation, which they purchased themselves. This was the remnant of the Cherokees who "hid out" and was not removed to Oklahoma.

[8] These five tribes had early contact with the English and the Spanish. They were treated with great respect and were taken to Europe to be "shown off."

Johnny Cash went into Sun Records and auditioned for them. Immediately he was signed. One year later, he was named the greatest country-western artist of 1956. His career paralleled that of Elvis Presley and Pat Boone, both popular singers at that time.

Johnny Cash himself has dedicated his life to helping people. The last couple of years, he has recorded two live albums in Folsom Prison and in Quentin Prison. His TV show was put on as a summer replacement. Because of its success it has become a regular show. He is interested in helping anyone in prison, especially the American Indian.

Johnny Cash is not only important in the country-western field; he is important all over. He says that he has soul. One sentence that seems to describe him is just that: He has soul. His face looks ruined, his lean body is whipped out, and he sings off-key of bygone days which his listeners can hardly remember. But still the type of music that he sings and plays and his background and everything seem to be part Indian and part hillbilly. I think that's where most of his music comes from. Take "Ring of Fire," by June Carter, for instance. Then consider "Okie from Muskogee," and the others. You may not think of this as real Indian music, but to me, it is real Indian music. It is a combination of that, of country-western, and a lot of other things.

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[9] Elvis Presley was a southern "Rock" singing star of the fifties. He was born in Tupelo, Mississippi and was self-taught. He too walked into a small recording company and asked to make a record at his own expense. It became an overnight success. He especially appealed to the then teen-agers who liked his "belting" style.

I could sing you a song from the country of Louisiana, and it would still be country, but it would have a kind of "twang" to it. What I'm trying to say is that there is a little bit of Indian influence in the country and western music.

Thank you for asking me to sing for you. Now, Mrs. Cecil James[10] of Talihina, Oklahoma, a Choctaw lady, and I will sing, "I Believe," or I will play the music, and she will sing.

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[10] Mrs. Cecil James, an Oklahoma Choctaw, is well-known in her section of Oklahoma among the Choctaw people and others as an outstanding soprano. She has been a featured singer for the Mississippi Choctaw Tribal group at some of their festivities for several years. At the ABE Institute in the Summer of 1970, she sang "The Lord's Prayer" as her daughter interpreted the prayer in the Indian sign language and several other beautiful songs as well. The fact of Mrs. James' singing and of the other Indian singers mentioned testifies to the natural singing ability of the American Indian. The Choctaws were the largest tribe belonging to the southern Muskogean branch. They were located in what is now Mississippi and may have received their name from the Pearl River, "Hachha." Some were located in Alabama. When the removal of the Choctaws took place, all did not go to Oklahoma, which accounts for the Mississippi Choctaws still living on their Tribal Lands. Their lands in Mississippi were ceded in the Treaty of Dancing Rabbit, September 30, 1830. Most of those that stayed are located in and around Philadelphia, Mississippi. In the last few years, the Oklahoma Choctaws and the Mississippi Choctaws have become better acquainted. Mrs. James and her husband are two people who have helped to establish the old ties.

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NOTES ON THE AUTHORS

Montana Hopkins Rickards, of Cherokee Ancestry, Writer and Editor

Dr. Rickards was born in Butte, Montana. She received her B.F.A. and M.Ed. degrees from the University of Oklahoma and her D.Ed. degree from the University of Oregon. She has been on the staff at Oregon College of Education since 1963 in Humanities and Education. Professional work has included the teaching of English, journalism, and drama in secondary schools and work as Coordinator of Publications for the Eugene Public Schools in Oregon. She is active in the National Council of Teachers of English and other professional organizations relating to her academic area of interest.

Carole Klinkowize Fetter, Illustrator and Graphic Artist

Mrs. Fetter is of Hungarian heritage and was born in Newburgh, New York. She was educated in art and sociology at Orange County Community College, Middleton, New York, and at New Paltz University in New York. She has taught in the Salem, Oregon secondary schools. Her present position is that of graphic artist for the sociology and anthropology division of the Social Science Department at Oregon College of Education.

William Minthorn, Black Hawk, Cayuse Chief of the Umatilla Reservation

Mr. Minthorn is a graduate of Gonzaga University, Spokane, Washington in engineering. He is now retired and is working for his people on the Umatilla Reservation, a Confederation of the Cayuse, Umatilla and Walla-walla Indians. He is past Chairman of the Umatilla Tribal Board of Trustees, and this past year was Chairman of the Indian Festival of Arts, La Grande, Oregon. Each group or tribe on the Umatilla Reservation has its own chief, and Mr. Minthorn is Chief of the Cayuse. Mr. Minthorn carefully observes the Indian traditions in the wearing of his ceremonial regalia. He is a man of great distinction in the Northwest. He and his wife, Vivian, are accomplished dancers in the traditional forms of their people.

Vivian Minthorn, Tututni, Registered Nurse

Vivian Minthorn, an educated American Indian woman of the Tututni tribe, is the wife of William Minthorn. Together the Minthorns work for their people in an effort to retain and honor the ancient traditions in art and culture. Mrs. Minthorn and her husband do extensive research to make sure that the various articles of clothing, beadwork, and other parts of their ceremonial regalia are "traditional" and true to the Indian way. She is now identified with her husband's Plateau group. Mrs. Minthorn says of her own people, the Tututni, that there are not many of them anymore. Hers was a Rogue River and Pacific Coastal tribe. Both Mrs. Minthorn and her husband can be spotted immediately when they are on the dance floor because of the way they dance. They now engage in competitive dancing because they enjoy it.

Wallace H. Hanley, Navajo Tribal Council Assistant

Mr. Hanley has been a member of the Tuba City, Arizona, Board of Trustees for School District, No. 15. Because of this work and because he has been Director of the Tuba City Community Center, he is very much aware of community needs. His interest extends beyond his own community, however, for he has been active in helping other communities establish their centers for the purpose of greater communication and understanding among the Navajo people and to help them in their efforts to have a central place for their tribal activities. He has been employed by the Navajo Tribe at Window Rock, Arizona, but recently, he has become a working member of the Navajo Tribal Council.

Teddy Draper, Sr., Navajo Educator

Teddy Draper is from the Rough Rock Demonstration School at Chinle, Arizona, who is now employed at the Navajo Community College in the Adult Basic Education Program at Many Farms, Arizona. Teddy Draper is a teacher of both the Navajo and English languages, and he employs techniques that are effective in the teaching of both languages to adults. He understands and is very close to the Navajo people. He was one of the young Navajos in World War II who worked out a communication system which baffled the Japanese. In the process of training for this assignment, he learned the Japanese language so that he was able to transmit messages in Navajo to another Navajo. Mr. Draper is known as a stable, energetic person who sings in Navajo as well as teaches the language.

Lucy Ruth Draper, Navajo Counselor-Supervisor

Lucy Draper, the wife of Teddy Draper, in 1970, was employed at the Rough Rock Demonstration School at Chinle, Arizona as an Instructional Aide in the dormitory. She is now at Many Farms High School as a Supervisor and Counselor of Girls in the dormitory. Mrs. Draper is the mother of five children at home who still finds the time and energy to work with the Navajo and other Indian people. She is completely supportive of her husband's educational endeavors and pursuits and continues to educate herself. She also sings in the Navajo language and is fluent in both Navajo and English.

Lucy Faye Wellito, Navajo Instructional Aide

Miss Wellito has been a teacher aide in the Bureau of Indian Affairs schools in Gallup, New Mexico. She has been active in Adult Basic Education in Cuba, New Mexico in the Northeastern area of the Navajo Reservation. She is a Navajo-speaking teacher who is fluent in English as well as her own language and has been a strong promoter of the ABE Program in Cuba. She is called a dynamic individual who is greatly responsible for the recruitment of Indians to the Cuba ABE Program and a person who has extensive knowledge of the land and of the culture.

Clara B. Kinney, Navajo Supervisor of Instructional Aides

Mrs. Kinney is from Tohatchi, New Mexico where she serves as a Bureau of Indian Affairs Supervisor of Instructional Aides, or one who teaches instructional aides. She also works in the Adult Basic Education Program. More specifically, she offers in-service training for adults who come into the guidance department. She briefs them in the care of children in an attempt to provide "a home away from home." She is a teacher of the Navajo language.

Spencer Sahmaunt, Kiowa Educator

Mr. Sahmaunt, a graduate of East Central State College at Ada, Oklahoma, received his Master's Degree at Northern Arizona University at Flagstaff. He served as a Guidance Supervisor in the Leupp Boarding School at Leupp, Arizona. Mr. Sahmaunt was an Adult Education Specialist for the Bureau of Indian Affairs full time in 1970 at Horton, Kansas Agency and the Anadarko, Oklahoma, office. In this position, he provided adult education services for the Indian people of Kansas and made "an outstanding contribution" to the ABE Program in Kansas to the Indians in the area who were some 2,700 Potawatomi, Kickapoo, Iowa, Sac and Fox. Mr. Sahmaunt is now with the Portland, Oregon, BIA Regional Office, serving the Indians of the Northwest.

William Manspeaker, Collector and Trader

Mr. Manspeaker and his wife have been collecting American Indian artifacts for thirty years, and they now operate their first store at Seaside, Oregon. Mr. Manspeaker was born in Topeka, Kansas, and attended Washburn College there. He was interested in Indian arts even as a small boy in Kansas where he collected arrowheads in the vicinity of Topeka, the country of the Potawatomi and the Osage. The interest heightened when he met Charles Burkhardt in Colorado, a man of Blackfoot ancestry who had a shop at Allen's Park and who spoke on the Indian arts and crafts. Mr. Manspeaker's main interest is the beadwork, and his wife's is basketry. Their collection represents about eighty-one tribes and ranges from the Stone Age to modern times. Both do extensive research in their own American Indian library, a part of their collection, and in Denver, in Portland, and at the University of Washington at Seattle.

Kenneth L. Owens, of Arkansas Cherokee Ancestry, Educator and Artist

Ken Owens, a singer and educator, was born in Prairie Grove, Arkansas. He worked his way through college at Fayetteville with a "country style" band and has done many recordings of country music. He also attended New York University and the University of Santa Clara. His professional work has been with the BIA at Shiprock, New Mexico, and more recently, at Many Farms, Arizona. He was chairman of the Social Studies group in the Navajo area and worked to improve the Social Studies Curriculum. His master's degree program is underway at Oregon College of Education.

Gilbert Walking Bull, Oglala Sioux Singer-Composer

Gilbert Walking Bull, an Oglala Sioux from the Pine Ridge Agency, in South Dakota, is a fine singer of the traditional Sioux songs. He was taught by his grandfather, the son of Sitting Bull, a Hunkpapa Sioux, who was a prophet among his own people made famous in history for his resistance to the Anglo take-over of western lands. Mr. Walking Bull's singing has been featured in Eugene, Corvallis and Portland when the Indians meet for their powwows. He has been cooperative in making tapes for Boy Scout groups, for school groups and for college groups interested in American Indian dance and song. The deep bass voice combined with an ability for very high sustained tonal colorings makes this Sioux singer outstanding. He uses both the drum and the guitar with his singing.

AMERICAN INDIAN MUSEUMS

(A selection of some of the better-known museums with Indian collections as listed by the U. S. Department of the Interior, Bureau of Indian Affairs.)

Anadarko City Museum
Anadarko, Oklahoma 73005

Bernice P. Bishop Museum
Honolulu, Hawaii 96800

Cooperstown Indian Museum
Cooperstown, New York 13326

Harvard University, Peabody
Museum of Archaeology & Ethnology
Cambridge, Massachusetts 02100

Heard Museum of Anthropology &
Primitive Art
Phoenix, Arizona 85000

Museum of the American Indian
Heye Foundation
New York, New York 10000

Museum of the Cherokee Indian
Cherokee, North Carolina 28719

Museum of Navajo Ceremonial Art
Santa Fe, New Mexico 87501

Museum of New Mexico
Hall of Ethnology of the
Laboratory of Anthropology
Santa Fe, New Mexico 87501

Museum of Northern Arizona
Flagstaff, Arizona 86001

Museum of the Plains Indian & Crafts Center
Browning, Montana 59417

Rochester Museum of Arts & Sciences
Rochester, New York 14600

San Diego Museum of Man
San Diego, California 92100

School of American Research
Santa Fe, New Mexico 87501

Sioux Indian Museum & Crafts Center
Rapid City, South Dakota 57701

Southeast Museum of the North
American Indian
Marathon, Florida 33050

Southern Plains Indian Museum
& Crafts Center
Anadarko, Oklahoma 73005

Southwest Museum
Los Angeles, California 90000

University of Arizona
Arizona State Museum
Tucson, Arizona 85700

University of California
Robert H. Lowie Museum of
Anthropology
Berkeley, California 94800

University of Kentucky
Museum of Anthropology
Lexington, Kentucky 40500

University of Michigan Museum of
Anthropology
Ann Arbor, Michigan 48103

University of Missouri Museum of
Anthropology
Columbia, Missouri 65201

University of Pennsylvania
University Museum
Philadelphia, Pennsylvania 19100

University of Utah
Anthropology Museum
Salt Lake City, Utah 84100

University of Washington
Thomas Burke Memorial
Washington State Museum
Seattle, Washington 98100

Wayne State University Museum
of Anthropology
Detroit, Michigan 48200

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